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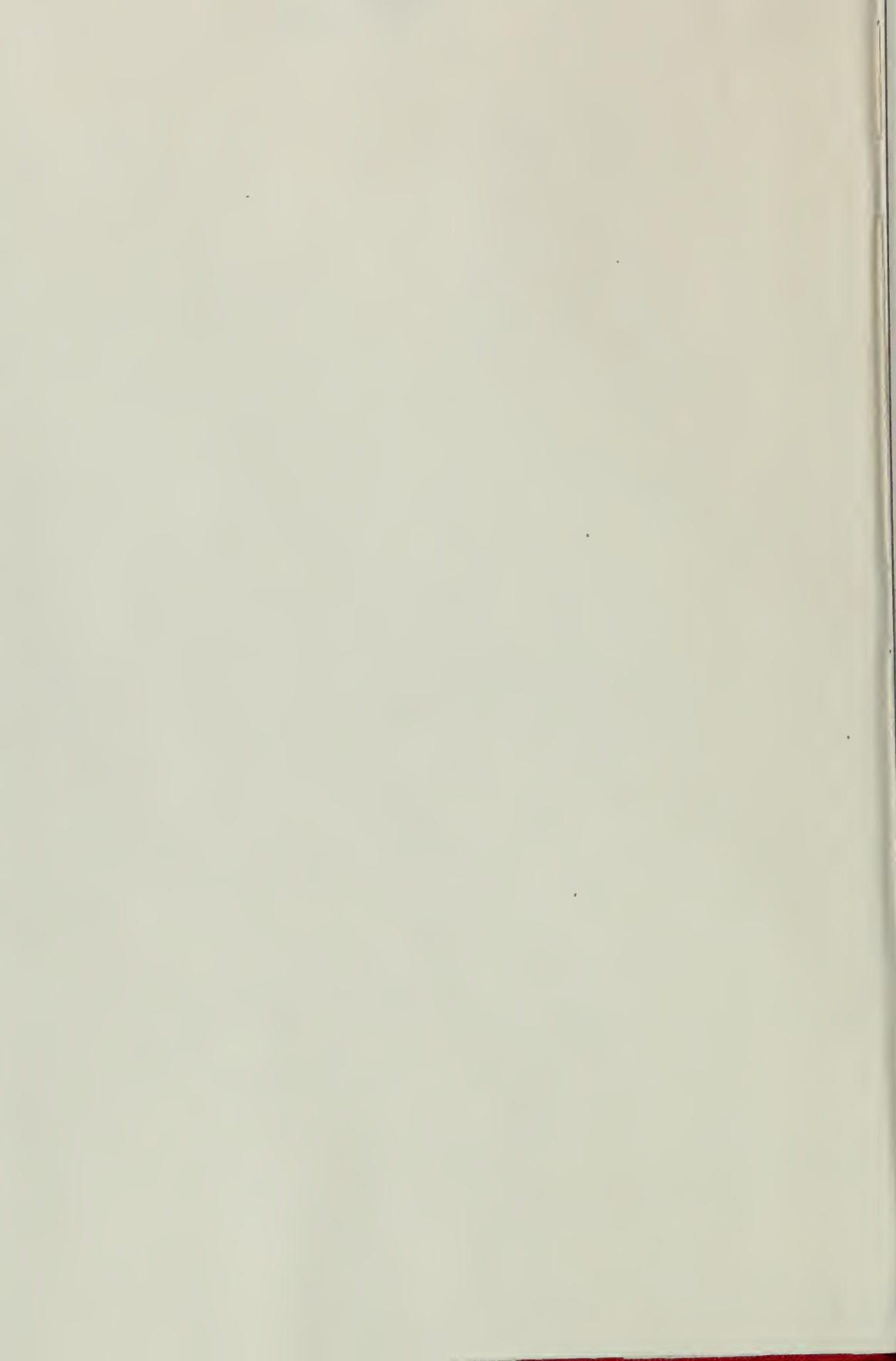
CARMEN

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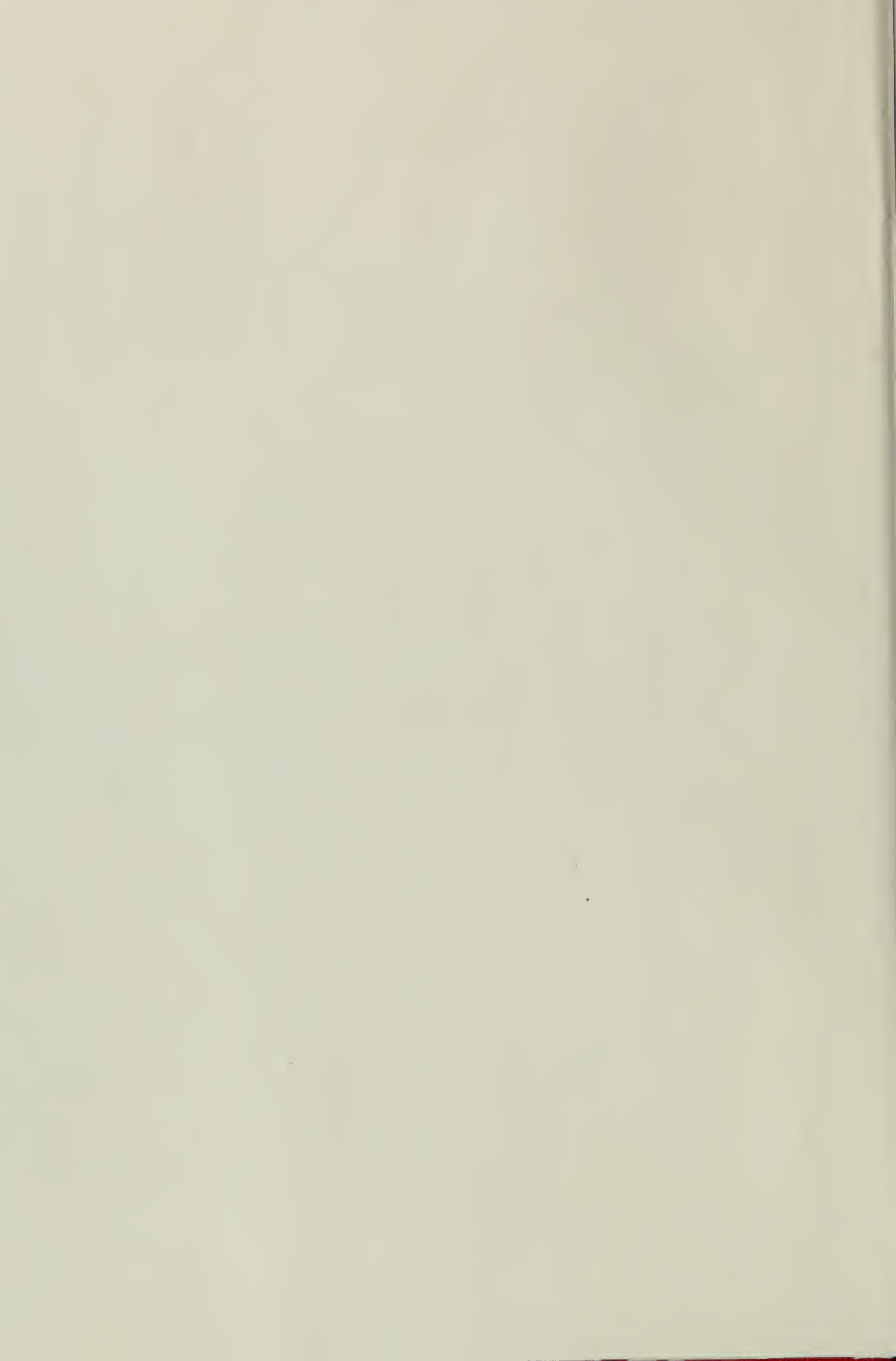
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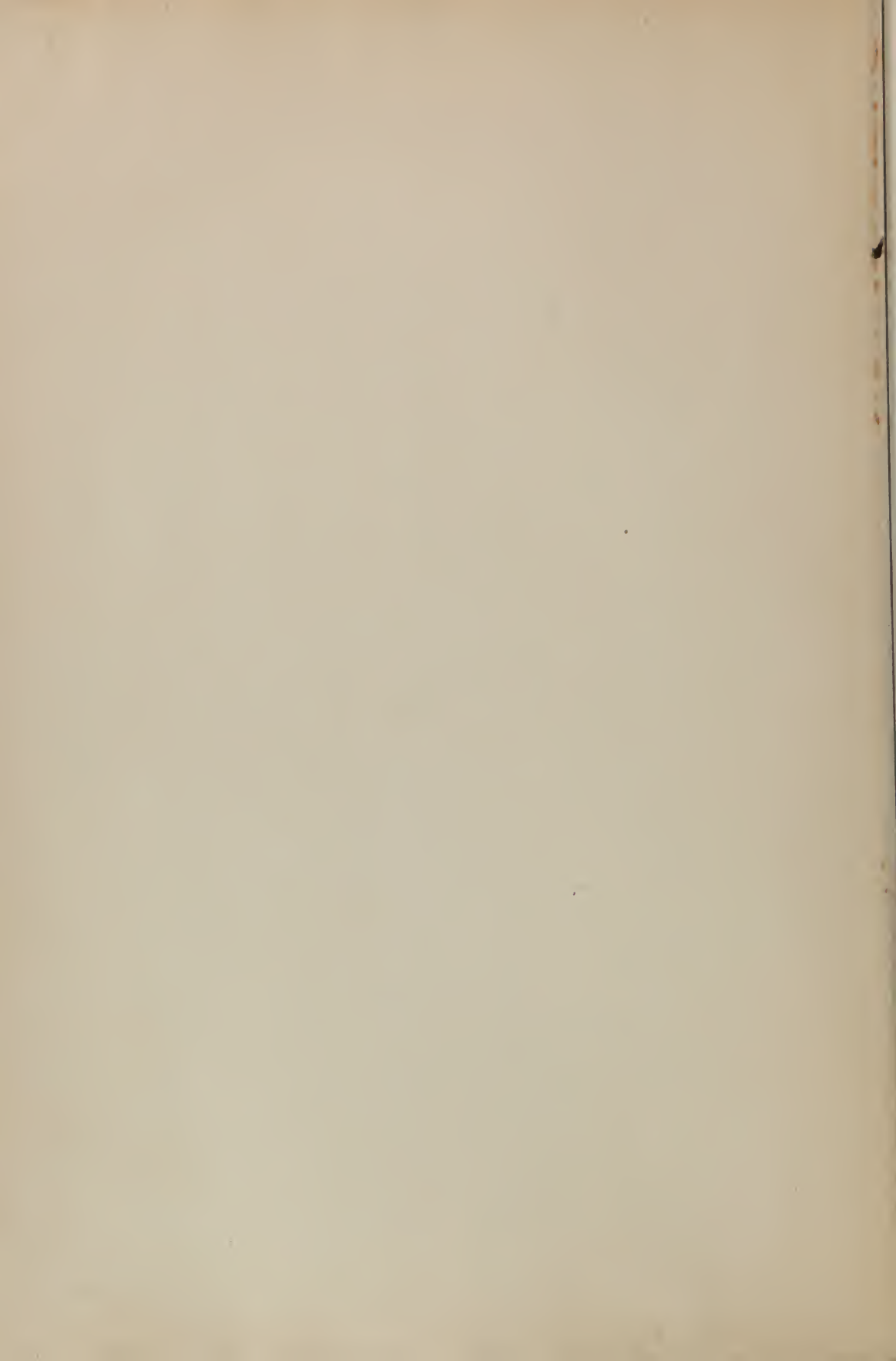




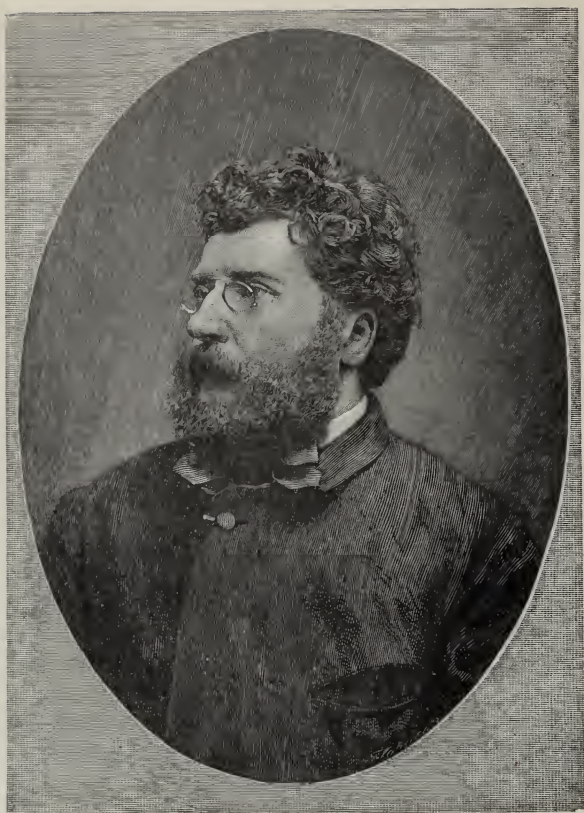
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To Truda
Linas 1941

George G. Galtier



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GEORGES BIZET.
1838-1875.

1503
B69A
C37
1895
CNY

G. SCHIRMER'S
COLLECTION
OF
OPERAS.

CARMEN

Opera in Four Acts

BY

GEORGES BIZET

WORDS BY

H. MEILHAC AND L. HALÉVY

ADAPTED FROM THE NOVEL BY

PROSPER MÉRIMÉE

ENGLISH VERSION BY DR. TH. BAKER

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CARMEN.

FIRST PERFORMED AT THE OPÉRA-COMIQUE, PARIS, MARCH 3, 1875.

Characters of the Drama,

With the Original Cast as presented at the first performance.

DON JOSÉ, Corporal of Dragoons	. . . . .	M. Lhérie.
ESCAMILLO, Toreador	. . . . .	M. Bouhy.
ZUNIGA, Captain of Dragoons	. . . . .	M. Dufriche.
MORALES, Officer	. . . . .	M. Duvernoy.
LILLAS PASTIA, Innkeeper	. . . . .	M. Nathan.
CARMEN, a Gypsy-girl	. . . . .	Mme. Galli-Marié.
MICAELA, a Village maiden	. . . . .	Mlle. Chapuy.
FRASQUITA		Mlle. Ducasse.
MERCEDES	} Companions of Carmen	} Mlle. Chevalier.
EL DANCAÏRO		
EL REMENDADO	} Smugglers.	
A GUIDE.		

Dragoons, Gypsies, Smugglers, Cigarette-girls, Street-boys, etc.

ACT I.—A PUBLIC SQUARE IN SEVILLA. ACT II.—LILLAS PASTIA'S TAVERN.
 ACT III.—A WILD MOUNTAIN-PASS. ACT IV.—PUBLIC SQUARE IN
 SEVILLA AT THE ENTRANCE OF THE CIRCUS.

The Story of Carmen.

The scene of the opera is Sevilla and environs; the time, 1820. Act I opens in a square of Sevilla. *Morales*, officer of dragoons, is lounging, with the soldiers of the guard, in front of the guard-house, watching the people come and go. Among them he notices a maiden, *Micaela*, whose shy glances betray an interest in the soldiers. Questioning her, he finds that she wishes to see *Don José*, a corporal in the regiment; she then evades too pressing attentions, and leaves the square. The relief-guard, with *Don José* and his captain, *Zuniga*, appears, and the other guard marches off. Now, at the stroke of noon, the cigarette-girls pour out from the adjacent tobacco-factory; last of all comes *Carmen*, the beautiful, bold, heartless Gypsy-girl. Scoffing at the gallants who crowd around to seek her favor, her eye chances to light on *Don José*, still quite oblivious of her presence. He takes her fancy; after momentary hesitation she approaches him, throws him a nosegay, and, with a passionate glance, turns and flees. *Don José*, amazed and, against his will, flattered by such a token of partiality, is presently surprised by his village

sweetheart, *Micaela*, who brings a message from his mother, exhorting him to be true to his first love. *Micaela* discreetly withdraws while *Don José* reads the letter; filled with tender thoughts of earlier days, he would renounce the fitful passion inspired by *Carmen*;—but a sudden disturbance breaks in upon this softer mood; *Carmen* has wounded one of her companions in a quarrel, and *Don José* himself is commissioned by *Zuniga* to arrest her and take her to jail. But her passionate wiles overbear his good resolutions; he lets her escape, and is punished by imprisonment.

Act II plays in a suburban resort of smugglers, of whom *Carmen* is a faithful ally. Here she had promised to meet *Don José*; just now she is passing the time agreeably in the company of *Zuniga* and other officers. *Escamillo*, a redoubtable *toreador*, joins them, and falls in love with *Carmen*, who repulses his advances. Two Gypsies, leaders of the smugglers, enter to inform *Carmen* and her two companions *Frasquita* and *Mercedes*, that their aid is needed, the same evening, to pass some "merchandise". *Carmen*, awaiting *Don José*, who has just been set at liberty, refuses to go. He comes; the rest retire, leaving him alone with *Carmen*, who, enchanted at recovering her lover, employs all her art to entertain and fascinate him. But, of a sudden, he hears distant bugles sounding the "retreat", realizes that he will be treated as a deserter if absent without leave, and, despite *Carmen*'s astonishment and growing disdain and fury, is in the act of departing, when the door is forced by *Zuniga*. He peremptorily orders *Don José* to be gone, who as haughtily refuses to yield to his rival; swords are drawn, but *Carmen* summons the Gypsies from their hiding-places. *Zuniga* is disarmed, and *Don José* is forced, as an open mutineer against his superior officer, to leave *Sevilla* and join the smugglers.

In Act III the band is assembled within a wild mountain-gorge, waiting to carry their bales into the city. *Don José* is also there; but he takes no interest in their enterprise, and bitter regrets continually assail him. *Carmen*, already tired of her half-hearted lover, tauntingly advises him to go back to his mother; she persists in tormenting him, although the cards, in which she implicitly believes, foretell that she is doomed to the speedy death which his gloomy looks presage. The band departs, leaving *Don José* to mount guard over goods left behind for another trip. *Micaela*, unseen by him, approaches; she catches sight of *Don José*, but at the same instant he levels his carbine and fires in her direction. Overcome by fright, she swoons and sinks down behind the rocks. The shot, however, was aimed at *Escamillo*, who clammers unharmed over the rocks, and introduces himself to *Don José*, whose pleasure at their meeting is quickly turned to bitterest hatred when *Escamillo* nonchalantly announces his errand—to meet his sweetheart, *Carmen*. A terrible duel ensues, fought with the deadly *navajas* (large, keen-bladed clasp-knives). *Escamillo*'s life is saved by the unexpected intervention of *Carmen*, whose love is now wholly transferred to him; and leaves the scene defiantly. The smugglers are about to follow, when they espy *Micaela*, who, awakened from her swoon, implores *Don José* to hasten to his dying mother. Unable to resist this appeal, he goes, but warns *Carmen* that they will meet again elsewhere.

The scene of Act IV is another square in *Sevilla*, before the ancient amphitheatre

in which the bull-fights are held. Last in the brilliant procession formed by the participants in the combat, comes *Escamillo*, with him *Carmen*, radiant with delight in her latest conquest. Her friends warn her to go away, telling her that *Don José* is lying in wait. She does not heed the warning. The two meet. *Don José* is in no murderous mood ; for the time, love has wholly gained the mastery. He implores *Carmen* to be his, even promises to rejoin the band of smugglers for her sake. She repels him with inflexible determination ; laughs him to scorn, and throws at his feet the ring he had given her ; fearlessly confronting his rising fury, she tells him that all is over between them, that *Escamillo* is everything to her, and that, though she feels that death is near, she will love him to her last breath. Exulting in the outburst of applause from the arena, telling of *Escamillo's* triumph, she attempts to join him ; but *Don José*, maddened by jealousy, seizes her and stabs her to the heart at the very moment when *Escamillo*, flushed by victory, issues from the amphitheatre with the exultant throng.

The plot here sketched in outline, is based on Prosper Mérimée's story, "*Carmen*". The very skilfully adapted libretto of the opera is the joint production of Henry Meilhac and Ludovic Halévy. The action is animated, well-knit, and flowing, never dragging or becoming tiresome. And it was a most masterly stroke to introduce the character of *Micaela*, which is not found in Mérimée's tale, into the play as a contrast and foil to that of *Carmen*, and in motivation of *Don José's* irresolution:—*Micaela*, the simple, true-hearted village maid,—*Carmen*, the passionate, artful, fickle Gypsy-girl. An opportunity for musical characterization was thus presented, which the gifted composer has made one of the most attractive and effective features in a work replete with charming and striking musical effects. Bizet, well acquainted with Spanish folk-life and folk-music through frequent sojourn in the Pyrenees, portrays scenes and personages in the magical light of real "local color"—a phrase (and effect) too often misused by mediocrity. His melody is his own. The leading character, *Carmen*, occupies the foreground, dramatically and musically, whenever she is on the stage ; yet the lesser rôles are so carefully handled that there is no sense of disproportion. The total effect is that of a grand art-work, cunningly wrought in the least details ; an imperishable monument to one of the greatest among modern French composers.

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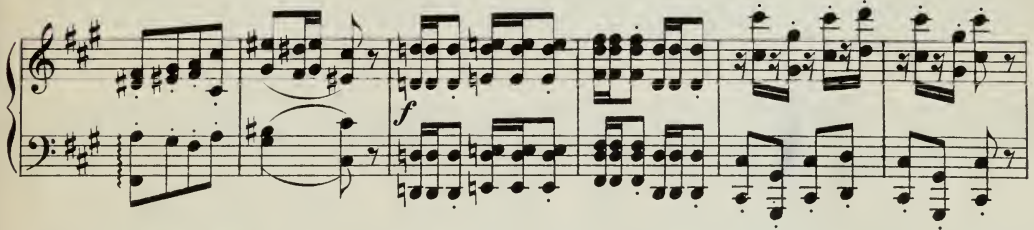
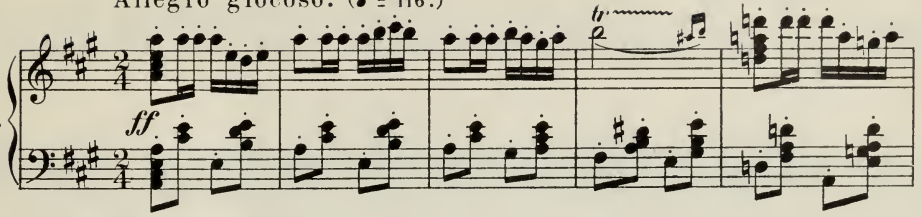
Carmen.

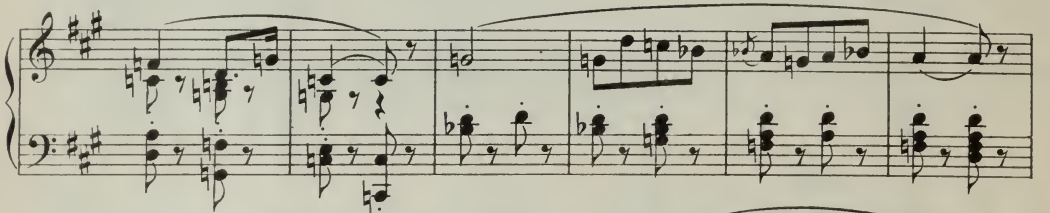
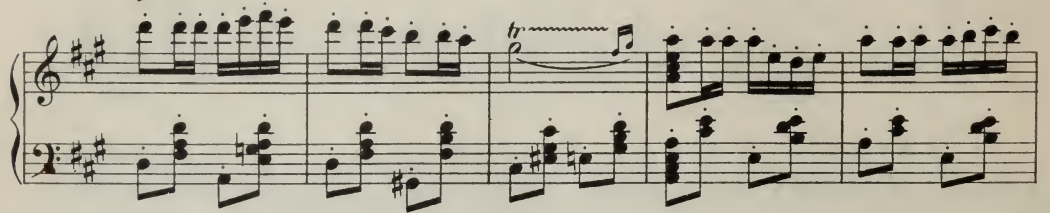
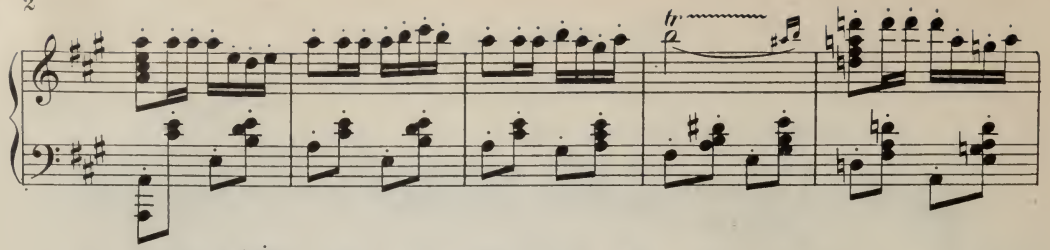
No 1. Prelude.

GEORGES BIZET.

Allegro giocoso. (♩ = 116.)

Piano.





First system of musical notation. The key signature is two sharps (F# and C#). The music is in 3/4 time. The first staff has a treble clef and the second has a bass clef. The first staff begins with a triplet of eighth notes. The first staff has a *dim.* marking. The second staff has a *legg.* marking. The first staff has a *p* marking. The second staff has a *ff* marking.

Second system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff has a *ff* marking. The second staff has a *ff* marking.

Third system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff has a *espress.* marking. The second staff has a *p* marking.

Fourth system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking.

Fifth system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff has a *molto.* marking. The second staff has a *molto.* marking. The first staff has a *ff* marking. The second staff has a *ff* marking.

Sixth system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff has a *ff* marking. The second staff has a *ff* marking.

Seventh system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff has a *ff* marking. The second staff has a *ff* marking.

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, with a trill (tr.) indicated in the treble staff.

Second system of musical notation, continuing the piece. It includes the instruction *più ff* (pizzicato fortissimo) in the bass staff. The system ends with a repeat sign and a fermata.

Third system of musical notation, starting with the tempo marking *Andante moderato. (♩ = 58.)*. The music is in 3/4 time. It includes the instructions *ff* (fortissimo) and *espress.* (espressivo). The system ends with the instruction *tutta forza.* (tutti) and a repeat sign.

Fourth system of musical notation, continuing the piece. It includes a repeat sign and a fermata.

Fifth system of musical notation, continuing the piece. It includes a repeat sign and a fermata.

Sixth system of musical notation, featuring the instruction *dim. p* (diminuendo piano) in the bass staff. The system ends with a repeat sign and a fermata.

Seventh system of musical notation, featuring the instruction *cresc.* (crescendo) in the bass staff. The system ends with the instruction *molto.* (molto) and a fermata.

A square in Sevilla. On the right, the door of the tobacco-factory.

At the back, a real bridge. On the left, a guard-house.

When the curtain rises, Corporal Morales and the soldiers are discovered, grouped in front of the guard-house. People coming and going on the square.

No 2. Scene and Chorus.

Allegretto.

Micaela.

Morales.

Tenors.

Dragoons.

Basses.

Chorus.

Piano.

Allegretto. (♩ = 100.)

(Curtain.)

The piano accompaniment consists of five systems of staves. The first system shows the initial chords and the start of the rhythmic pattern. The second system includes the marking 'p' (piano) and 'cresc.' (crescendo). The third system includes the marking 'f' (forte). The fourth system includes the marking 'cresc.' and 'f'. The fifth system includes the marking 'f'. The music features a complex rhythmic pattern with triplets and sixteenth notes, and dynamic markings like p, cresc., and f.

dim. *p*

TENORS.

p leggieramente.

Sur la pla - ce, Cha - cun pas - se,
What a bus - tling, What a hus - tling,

Cha - cun vient, cha - cun va;
Ev - 'ry - where On the square:—

BASSES.

Sur la pla - ce Cha - cun pas - se,
What a bus - tling, What a hus - tling,

Cha - cun vient, cha - cun va;
Ev - 'ry - where On the square:—

ten. *ten.*

p

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

ten. *ten.* *p.*

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

f Drô - les de gens!
O, what a sight!

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

f Drô - les de gens!
O, what a sight!

p. *f*

pp Drô - les de gens que ces gens là! *p* Drôles de
O, what a sight these peo - ple are! O, what a

pp Drô - les de gens que ces gens là! *p* Drôles de gens! Drôles de
O, what a sight these peo - ple are! O, what a sight! O, what a

p

cresc. gens! *f* Drô - les de
sight! *cresc.* O, what a

mf Drô - les de gens! *f* Drô - les de
O, what a sight! O, what a

cresc.

Morales. (nonchalantly.) *p*

A la por - te du corps de gar - de, Pour tu - er le
At the door of the guardhouse lazing, To kill time we

gens!
sight!

gens!
sight!

temps,
try,

On fume, on ja - se, l'on re -
While smok - ing, jok - ing, we are

gar-de Pas-ser les pas - sants.
gaz-ing At the pass - ers - by.

p *leggeramente.*

Sur la pla - ce. Cha-cun pas - se, Cha-cun vient, cha - cun va; —
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square: —

ten. *ten.*

p **TENORS.**

Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square:

p **BASSES.**

Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square:

ten. *ten.*

p *p*

Drô - les de gens que ces gens là! Drô - les de gens que ces gens là!
O, what a sight these peo - ple are! O, what a sight these peo - ple are!

p *p*

Drô - les de gens que ces gens là! Drô - les de gens que ces gens là!
O, what a sight these peo - ple are! O, what a sight these peo - ple are!

f Drô - les de gens! O, what a sight!

pp Drô - les de gens que ces gens O, what a sight these peo - ple

f Drô - les de gens! O, what a sight!

pp Drô - les de gens que ces gens O, what a sight these peo - ple

f Morales. *dim.*

Drô - les de gens! O, what a sight!

là! are!

là! are!

p Drô - les de O, what a

p Drô - les de gens! O, what a sight!

p Drô - les de O, what a

And.

f *dim.*

Drô - les de gens! O, what a sight!

f Drô - les de O, what a

gens! sight!

gens! sight!

mf Drô - les de gens! O, what a sight!

f Drô - les de O, what a

cresc.

And.

gens! sight!

gens! sight!

gens! sight!

(Enter Micaela.)

f *p*

3

Poco più animato. (♩ = 116.)

pp legg. 3

Morales.

p

Re-gardez donc cet - te pe -
But see that pret - ty maid-en

ti - te Qui sem - ble vou-loir nous par - ler.
wait - ing, And look - ing so shy - ly this way;

sempre pp

cresc.

Voy - ez, voy - ez! el - le tour - ne elle hé -
See there! see there! she is turn - ing, hes - i -

si - te.
tat - ing.

f
A son se-cours il faut al - ler! —
Off to her aid with-out de lay! —

f
A son se-cours il faut al - ler! —
Off to her aid with-out de - lay! —

cresc. *f* *pp*

(to Micaela, gallantly.) *p*

Que cher-chez-vous la bel -
Fair one, what are you seek -

Micaela. (with simplicity.) *p* *f* *mf* *f*

le? Moi, je cherche un bri-ga-dier. Je suis là. Voi - là!
ing? I? I seek a cor-po-ral here. I am he, I'm sure!

pp

Micaela.

Mon bri-ga-dier à moi s'ap - pel - le Don Jo - sé. — le con-nais - sez -
You are not he of whom I'm speak - ing: Don Jo - sé. — Is he known to

p

Morales. *leggieramente.*

Micaela. (animatedly.)

vous? Don Jo - sé! Nous le con-nais-sons tous. Vraiment! est-
you? Don Jo - sé? Why, we all know him, too. In-deed? Is

il a-vec vous, je vous pri - e?
he with the sol-diers I see?_

Morales.

Il n'est pas bri-ga - dier dans no-tre compagni -
No, he is not a mem-ber of our com - pa -

(with disappointment.)

A - lors, il n'est pas là?_

Oh, then he is not here?_

e. ny.

Non, ma char-man - te, non, ma char- *cresc.*
No, pret - ty maid - en, no, pret - ty

man - te il n'est pas là;_ Mais tout à l'heure il y se-
maid - en, he is not here, - But ver - y soon he will ap-

dim.

dim.

ra, — Oui, tout à l'heure il y se - ra, —
 pear, — Yes, ver-y soon he will ap - pear.

L'istesso Tempo.

pp leggiero, ma ben ritmato.

Il y se - ra — Quand la gar - de mon - tan - te Rem -
 For you must know, — His guard will soon re - lieve — us, And

pla - ce - ra La gar - de des - cen - dan -
 we must go, How - ev - er it may grieve —

tell y se - ra Quand la gar - de mon - tan - te Rem -
 us, For you must know, His guard will soon re - lieve — us, And

p TENORS.

Il y se - ra Quand la gar - de mon - tan - te Rem -
 For you must know, His guard will soon re - lieve — us, And

p BASSES.

Il y se - ra Quand la gar - de mon - tan - te Rem -
 For you must know, His guard will soon re - lieve — us, And

pla - ce - ra La gar - de des - cen - dan - te.
we must go, How - ev - er it may grieve - us.

pla - ce - ra La gar - de des - cen - dan - te.
we must go, How - ev - er it may grieve - us.

pla - ce - ra La gar - de des - cen - dan - te.
we must go, How - ev - er it may grieve - us.

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

Poco ritenuto. (♩ = 88.)
(very gallantly.)

Mais en at - ten -
But while wait - ing

dim. *pp*

dant qu'il vien - ne, Vous - lez - vous, la belle en - fant,
for him, pray, Pret - ty dar - ling, come this way;

Vou - lez - vous pren - dre la pei - ne Den - trer chez nous un ins -
If you will but be so kind With - in a seat you will

ritard. *colla voce.*

Micaela.

mf (slyly.)

Chez vous? chez vous? non pas, non
With - in? with - in? Oh no, oh

tant? Chez nous! chez nous!
find. With - in! with - in!

TENORS.

BASSES.

Tempo I. (♩ = 116.)

Chez nous! chez nous!
With - in! with - in!

p

pas, Grand mer - ci, mes-sieurs les sol - dats.
no! Thank you, Sir, that nev - er would do!

Poco ritenuto. (♩ = 88.)Morales *p*³

En-trez sans crain - te, mi-gnonne, Je vous pro-mets qu'on au - ra
Have no fear of us, my dear, For I pledge my hon - or here

ritard.

Pour vo-tre chère per-son-ne Tous les é - gards qu'il fau -
We will take the best of care Of you as long as you are

colla voce.

pp poco cresc. *dim.*

dra. — Je nen dou - te pas, — ce-pen-dant, Je re-vien-
there! — I am sure you will, — for the rest, I will re-

poco cresc. *dim.*

p legg., ben ritmato.

drai, je re-vien-drai, c'est plus pru - dent, Je re - vien-
turn, I will re - turn, that will be best; I will re -

drai quand la gar - de mon - tan - te Rem - pla - ce - ra la
turn — when oth - er guards re - lieve — you, And you must go, how-

sf dim. *p*

gar - de des - cen - dan - te: Je re - vien - drai quand
ev - er it may grieve — you. I will re - turn when
Morales.

TENORS.

BASSES.

p

Il faut res - ter car
Do not say no, For

p

Il faut res - ter car
Do not say no, For

dim. *pp*

Il faut res - ter car
Do not say no, For

cresc. *f* *cresc.*

la gar-de mon-tan-te Rem-pla-ce-ra la gar-de des-cen-dan-
oth-er guards re-lieve_you, And you must go, How-ev-er it may grieve-

cresc. *f* *cresc.*

la gar-de mon-tan-te Va rem-pla-cer la gar-de des-cen-dan-
oth-er guards re-lieve_us, And we must go, How-ev-er it may grieve-

cresc. *f* *cresc.*

la gar-de mon-tan-te Va rem-pla-cer la gar-de des-cen-dan-
oth-er guards re-lieve_us, And we must go, How-ev-er it may grieve-

cresc. *f* *cresc.*

la gar-de mon-tan-te Va rem-pla-cer la gar-de des-cen-dan-
oth-er guards re-lieve_us, And we must go, How-ev-er it may grieve-

(the soldiers surround Micaela, who tries to evade them.)

Poco più animato.

ff *f* *f* *f*

te. Non pas, non pas!
you! No, no! no, no!

ff *f* *f* *f*

te. Vous res-te - rez,
us! Do not say no! Vous res-te -
Do not say

ff *f* *f* *f*

te. Vous res-te -
us! Do not say
Do not say

ff *f* *f* *f*

te. Vous res-te -
us! Do not say
Do not say

Poco più animato. (♩ = 126.)

ff *pp* *cresc.*

ff *pp* *cresc.*

Non pas. non pas! non! non! non! non!
No, no! no, no! no! no! no! no!

rez, no! vous res-te-rez, do not say no! do not say no! Pray, do not say
rez, no! vous res-te-rez, do not say no! do not say no! Pray, do not say
rez, no! vous res-te-rez, do not say no! do not say no! Pray, do not say
oui, vous res-te-rez, do not say no! Pray, do not say

(escaping.)
non! non! Au re-voir, mes-sieurs les sol-dats!
no! no! So good-bye! I real-ly must go!

rez, vous res-te-rez!
no, do not say no!

rez, vous res-te-rez!
no, do not say no!

rez, vous res-te-rez!
no, do not say no!

dim. molto *p* *f* *mf* *p*

Morales.

Tempo I. Allegretto. *p*
(♩ = 100.)

19

Loi-seau sèn - vo - le, On sèn con-
The bird is flown;— No use to

so - le, Re - pre-nons no-tre pas-se - temps Et re - gar -
moan!— Let us do as we did be - fore, And watch the

dons pas - ser les gens.
peo - ple pass our door.

ten. ten.

TENORS.

BASSES.

Sur la pla - ce, Cha - cun pas - se, Cha - cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square.

Sur la pla - ce, Cha - cun pas - se, Cha - cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square.

ten. ten.

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

f Drô-les de gens! —
O, what a sight! —

pp Drô-les de gens que ces gens
O, what a sight these peo - ple

f Drô-les de gens! —
O, what a sight! —

pp Drô-les de gens que ces gens
O, what a sight these peo - ple

Morales.

f Drô-les de gens! — *dim.*
O, what a sight! —

p là! — Drô-les de
are! — O, what a

p là! — Drô-les de gens! Drô-les de
are! — O, what a sight! O, what a

f Drô-les de gens! — *dim.*
O, what a sight! —

f Drô-les de gens!
O, what a sight!

crese. gens! — *f* Drô-les de gens!
sight! — O, what a sight!

crese. gens! — *mf* Drô-les de gens! Drô-les de gens!
sight! — O, what a sight! O, what a sight!

crese. — *f* *ff*

No 3. Chorus of Street-boys.

Sopranos I & II.
(Children.)

Allegro. (♩ = 112.)
Trumpet behind the scenes.

Piano.

(A military march is heard at a distance.)

Trumpet in orchestra.

f

(Bugle-call on stage. The soldiers form in

line in front of the guard-house.)

L'istesso Tempo.

ppp

ten.

poco meno p

ten.

ten.

First system of musical notation, featuring a piano accompaniment with a treble and bass staff. The melody in the treble staff includes the marking *ten.* (tension) and a dynamic marking *a*.

(The relief appears:

Second system of musical notation, featuring a piano accompaniment with a treble and bass staff. The melody in the treble staff includes the marking *poco a poco cresce.* (poco a poco cresce).

first a bugler and fifer, then a crowd of street-boys. — Following the latter, Lieutenant Zuniga and

Third system of musical notation, featuring a piano accompaniment with a treble and bass staff. The melody in the treble staff includes the marking *ten.* (tension).

Corporal Don José, then the dragoons. — During 'Street-boys' Chorus, the relief forms in front of the

Fourth system of musical notation, featuring a piano accompaniment with a treble and bass staff. The melody in the treble staff includes the marking *mf* (mezzo-forte).

guard going off duty.)

Fifth system of musical notation, featuring a piano accompaniment with a treble and bass staff. The melody in the treble staff includes the marking *3* (triple).

Sixth system of musical notation, featuring a piano accompaniment with a treble and bass staff. The melody in the treble staff includes the marking *f* (forte).

8. *pp* *a*

poco *a* *poco* *cresc. molto.*

ff

f ben ritmato, quasi staccato.

A - vec la gar - de mon-tan-te, Nous ar - ri-vons, nous voi-là! Son - ne, trom-
 With the guard on du - ty go-ing March-ing on-ward, here we are! Sound, trum-pets

p

ff *f*
 pette é-cla-tan-te! Ta ra ta ta ta ra ta ta. Nous mar-chons la tê-te hau-te
 mer-ri-ly blow-ing! On we tramp, a - lert and read-y,

cresc. *f* *p*

Com-me de pe - tits sol - dats, Mar-quant sans fai-re de fau-te,
 Like young sol-diers ev - 'ry one; Heads up and foot-fall stead-y,

f

(spoken.)

mf

Une, deux, mar-quant le pas.
Left, right, we're march-ing on!

Les é-pau-les en ar-rière
See how straight our shoulders are,—

*cresc.**f**pp*

Et la poi-trine en de-hors, Les bras de cet-te ma-nière,
Ev-'ry breast is swelld with pride, Our arms all reg-u-lar—

Tom-bant tout le long du corps.
Hang-ing down on ei-ther side.

A-vec la gar-
With the guard on

de mon-tan-te, Nous ar-ri-vous, nous voi-là!
du-ty go-ing, March-ing on-ward, here we are!

Son-ne, trom-
Sound, trum-pets

*cresc. molto.**cresc. molto.*

pette é-cla-tan-te,
mer-ri-ly blow-ing,

Ta ra ta ta ta ra ta ta, ta ra ta ta ra ta

*ff**f**p*

ta, ta ra ta ra ta ta ta, ta ra ta ra ta ta ra ta ta ra ta ra

ta ta ra ta ta ta; Ta ra ta ta ra ta ta, ta ra ta ta ra ta ta ta, ta ra

ff

ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta.

mf unis.

Nous mar-chons la
On we march, a -

tê - te haute Com - me de pe - tits sol - dats, Mar - quant sans fai -
lert and read-y, Like young sol - diers ev - 'ry one, With heads up and

(spoken.)

re de faute, Une, deux, mar - quant le pas. Les é - pau - les
foot - fall stead-y, Left! right! we're march-ing on! See how straight our

cresc. molto. *ff*

en ar-rière Et la poi-tri-nen de-hors, Les bras de cet-
 shoul-ders are And ev-'ry chest swell'd in pride, With our arms all

cresc. molto. *ff*

te ma-niè-re, Tom-bant tout le long du corps. Nous ar-ri-vons!
 reg-u-lar Hang-ing down on ei-ther side. March-ing a-long,

fff

Nous voi-là! Ta ra ta ta ra ta tara ta ta ta, ta ra ta ta.
 here we are!

fff

Morales. Recit. *Ad.* *

U-ne jeu-ne fil-le char-man-te Vient de nous de-man-
 Just be-fore you came, there ad-dress-es Me here a charm-ing

der si tu n'é-tais pas là! Ju-pe bleue et nat-te tom-
 girl, to ask if you were here. Blue her gown, and woven her

Don José.

ban - te.
tress - es.

Ce doit ê - tre Mi - ca - ë - la!
That is sure - ly Mi - ca - e - la!

(Exeunt guard going off duty. — Street-boys march off behind bugler and fifer of the retiring guard, in the same manner as they followed those of the relief.)

ff

Et la gar - de des - cendan - te Ren - tre chez elle
And the guard off du - ty go - ing Gai - ly march - es

ten.

et s'en va. — Son - ne, trom - pette é - cla - tan - tel! Ta ra ta ta ta
off, hur - rah! Sound, trum - pets mer - ri - ly blow - ing!

ten.

ra ta ta. Nous mar - chons la tê - te hau - te Com - me de pe -
On we tramp, a - lert and read - y, Like young sol - diers

meno f

ten.

tits sol - dats, Mar - quant sans fai - re de fau - te, Une, deux, mar -
 ev - 'ry one, Heads up, and foot - fall - stead - y: Left! right! we're

(spoken.)

ten.

quant le pas. Ta ra ta ta ra ta ta, — ta ra ta ta ra ta ta
 march-ing on!

mf

ta, ta ra ta ta ra ta ta ra ta ta ra ta ta ta ta ta

dim.

ta, ta ra ta ta ra ta ta — ta ra ta, ta ra ta ta ta, ta ra

ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta ta

p

This page of musical notation consists of a single melodic line and a complex, multi-layered accompaniment. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings.

The first system shows the beginning of the piece, with a melodic line starting on a whole note and a complex accompaniment featuring trills and sixteenth notes. The second system continues the melodic line and the accompaniment, with a trill marked *tr* and a dynamic marking *sempre dim.*. The third system features a melodic line with a *pp* dynamic marking and a complex accompaniment with trills and sixteenth notes. The fourth system continues the melodic line and the accompaniment, with a trill marked *tr* and a dynamic marking *pp possibile.*. The fifth system features a melodic line with a trill marked *tr* and a complex accompaniment with trills and sixteenth notes. The sixth system continues the melodic line and the accompaniment, with a trill marked *tr* and a dynamic marking *pp possibile.*. The seventh system features a melodic line with a trill marked *tr* and a complex accompaniment with trills and sixteenth notes. The eighth system continues the melodic line and the accompaniment, with a trill marked *tr* and a dynamic marking *pp possibile.*. The ninth system features a melodic line with a trill marked *tr* and a complex accompaniment with trills and sixteenth notes. The tenth system continues the melodic line and the accompaniment, with a trill marked *tr* and a dynamic marking *pp possibile.*.

No 3^{bis}. Recitative.

Moderato.

Recit.

Zuniga.

C'est bien là, — n'est - ce
Is it here — that the

pas, dans ce grand bâ - ti - ment Que tra - vai - lent les ci - ga -
girls are mak - ing cig - ar - ettes, In the build - ing o - ver the

Don José.

riè - res? C'est - là, mon of - fi - cier, et bien cer - tai - ne -
way there? In - deed, Cap - tain, it is, and ev - 'ry - one ad -

ment — On ne vit nul - le part, fil - les aus - si lé -
mits — That there nev - er were girls bold - er than those that

Zuniga.

gè - res. Mais au moins sont - el - les jo -
stay there. Are their fac - es not worth your

alla misura e legg.

li - es?
men - tion?

Mon of - fi - cier, je n'en sais
Cap - tain, I vow I can - not

rien, Et mœ - cupe as - sez peu de ces ga - lan - te - ri -
tell; That is a thing to which I nev - er pay at - ten -

es.
tion.

Zuniga.

Ce qui tœ - cupe, a -
Where your thoughts are, my

poco più allegro.

mi, — je le sais bien, U - ne jeu - ne fil - le char -
friend, — I know right well: One fair maid your heart all pos -

man - te sess - es,
Qu'on ap - pel - le Mi - ca - ë - la,
And her name is Mi - ca - e - la;

Ju - pe bleue et nat - te tom - ban - te.
 "Blue her gown, and wov - en her tress - es:"

Don José.

Tu ne ré - ponds rien — à ce - la? Je ré - ponds que c'est
 You give me no an - swer, a - ha! I re - ply, it is

vrai, je ré - ponds que je l'ai - me!
 true, I re - ply, that I love her!

Recit.

Quant aux ou - vri - è - res d'i - ci, Quant à leur beau -
 When the cig - ar - ette - girls ap - pear, You will see them

té, les voi - ci! Et vous pou - vez ju - ger vous - mê - me.
 too, here they are! Now see what charms you can dis - cov - er!

Nº 4. Chorus of Cigarette-girls.

Allegro.

Carmen.

Sopranos I & II.
(Cigarette-girls).Tenors.
(Young men).Basses.
(Workingmen).

Chorus.

(The factory-bell is ringing.)

(Don José sits down, with his chain under his nose, and pays no attention to the shifting scenes.)

Allegro. (♩ = 104.)

Piano.

pp

(Enter the Young Men, etc.)

(the bell stops.)

*cresc. molto.**ff*

Allegretto moderato. (♩ = 104.)

pp

TENORS. *p leggieramente.*

La cloche a son - né; nous, des ouv - ri - è - res, Nous ven - ons i -
 'Tis the noon-day bell, now we work-men gath - er, Wait - ing till the

p

*Ad. **

ci guet - ter le re - tour; Et nous vous sui - vrons, —
 gay throng of girls ap - pears; We shall fol - low you, —

poco sf

*Ad. **

bru - nes ei - ga - riè - res, En vous mur - mu - rant des pro - pos d'a -
 when you all come hith - er; Whisp'ring words of love in your will - ing

p

*Ad. **

mour! En vous mur - mu - rant des pro - pos d'a - mour! —
 ears, Whisp'ring words of love in your will - ing ears! —

sf *dim.*

sf *dim.*

Più lento. *pp* *sempre più lento.* *lunga.*
 des pro - pos d'a - mour! — des pro - pos d'a - mour! —
 Whisp'ring words of love, — whisp'ring words of love! —

Più lento. *pp* *sempre più lento.* *lunga.*

Andantino. (♩ = 60.)

BASSES. (Enter Cigarette-girls, smoking cigarettes, and slowly descending to the stage.) *p*Voy - ez
Here they*pp**ℓ*les! re - gards im - pu - dents, Mi - ne co -
are! how bold - ly they stare, Sau - cy co -*ℓ*quet - te! Fu - mant tou - tes, du bout des dents
quettes! While they smoke, with jaun - ti - est air*ℓ*La ci - ga - ret - te.
Their cig - ar - ettes.*f**ℓ**ℓ**ℓ**ℓ**p**dim.**pp*

(Beat $\frac{3}{4}$).

SOPRANOS I.

p

Dans l'air nous sui - vons des yeux La fu -
See how the smoke light - ly flies, While as -

SOPRANOS II.

Dans l'air nous sui - vons des yeux
See how the smoke light - ly flies,

mé - e, La fu - mé - e Qui vers les cieux Mon - te,
cending, while as - cending Up to the skies In a

La fu - mé - e, La fu - mé - e Qui vers les cieux Mon - te,
While as - cending, while as - cending Up to the skies In a

*poco cresc.**poco cresc.**poco cresc.**dim.**p*

mon - te par - fu - mé - e; Ce - la mon - te
fra - grant cloud 'tis blend - ing; To the head it

mon - te par - fu - mé - e; Ce - la mon -
fra - grant cloud 'tis blend - ing; To the head

*dim.**pp*

gen - ti - ment A la têt - te, à la têt - te, Tout dou - ce -
 mounts as well, As it ris - es, as it ris - es, 'Tis like a -
 te gen - ti - ment A la têt - te, à la têt - te,
 it mounts as well, As it ris - es, as it ris - es,

ment, Ce - la vous met fâ - mé en fê - - te!
 spell, That our sens - es all - sur - pris - - es!
 Tout dou - ce - ment, Ce - la vous met fâ - mé en fê - - te!
 'Tis like a spell, That our sens - es all - sur - pris - - es!

poco cresc. *dim.* *poco cresc.* *dim.*

pp e molto stacc.
 Le doux par - ler, le doux par - ler des a - mants,
 What are the sighs, the sighs that fond lov - ers heave?
 C'est fu - mé - e!
 On - ly smoke!

pp *mf*

pp
 Leurs trans - ports, leurs transports, et leurs serments,
 What are the vows, the vows they'd have us be - lieve?
 C'est fu - mé - e!
 On - ly smoke!

mf

pp Le doux parler des amants, *pp* Leurs transports et leurs serments, Oui
 What are the sighs lovers heave? The vows they'd have us be-lieve? Yes,
mf C'est fu-mé-e! C'est fu-mé-e!
 On-ly smoke! On-ly smoke!

pp c'est fu-mé-e, c'est fu-mé-
 on-ly smoke, on-ly smoke.
sf Oui c'est fu-mé-e, c'est fu-mé-
 Yes, on-ly smoke, on-ly smoke.
sf *dim.*

p e!
p Dans l'air nous sui-
 See how the smoke
pp Dans l'air nous sui-
 See how the smoke
 vous des yeux, Dans l'air
 light-ly flies, See the

vous des yeux, des yeux, La fu-mé-e!
 light-ly flies, light-ly flies, See the smoke! *cresc.*
 nous smoke sui-vons des yeux, La fu-
 that light-ly flies, See the
marcato. *cresc.*

cresc. La fu - mé - e!
See the smoke!

f Dans l'air
How light,

cresc. mé - e!
smoke!

f La fu - mé - e!
See the smoke!

dim. nous sui - vous la fu -
see how light it doth

dim. Qui monte en tour -
fly, While mount - ing on

dim. nous sui - vous la fu -
see how light it doth

dim. mé - e Qui monte en tour -
fly, While mount - ing on

p nant, en tour - nant vers les
high, mount - ing up to the

p cieux!
sky!

p nant, en tour - nant vers les
high, mount - ing up to the

p cieux!
sky!

La fu - mé - e!
To the sky!

La fu - mé - e!
To the sky!

dim.

mp

dim.

pp *smorzando.*

La fu mé - - -
To the sky! - - -

pp *smorzando.*

La fu mé - - -
To the sky! - - -

ppp *smorzando.*

e! - - -

e! - - -

pppp

Allegretto molto. (♩ = 108.)
BASSES.

mf

Mais nous ne voyons pas
But why do we not see

f *p*

la — Carmen - ci - ta!
la — Carmen - ci - ta!

ff

TENORS.

La voi-là!
That is she!

f

BASSES.

La voi-là!
That is she!

f

p *cresc.*

SOPRANOS.

TENORS.

BASSES.

La voi-là!
That is she!

La voi-là!
That is she!

La voi-là!
That is she!

voi - là la Carmen -
That is la Carmen -

voi - là la Carmen -
That is la Carmen -

voi - là la Carmen -
That is la Carmen -

ff

f

ff

ci - ta!
ci - ta!

(to Carmen.)
mf

ci - ta!
ci - ta!

Car - men! sur tes pas nous nous pres - sons
Car - men! We all fol - low wher - ev - er you

(♩. = 100.)

p

tous!
go!

Car - men! sois gen - til - le au moins répons -
Car - men! Be so kind, and an - swer us

nous,
now,

Et dis-nous quel jour tu nous ai - me - ras!
And tell us the day your heart will be ours!

sf *dim.*

p

Car - men, dis - nous quel jour tu nous ai - me - ras!
Car - men, tell us the day that your heart will be ours!

p *pp*

Carmen.

43

quasi Recit.
mf *guilty.* (after a swift glance at Don José.)

Quand je vous ai - me - rai? ma foi, je ne sais
When my heart will be yours? *a tempo Andantino.* *p* faith, I do not

colla voce.

p

colla voce.

a tempo.

f pas, Peut - ê - tre ja - mais! *p* peut - ê - tre de -
know, It may nev - er be! it may be to -

a tempo.

p

pp

main!
morrow!

(resolutely.)

Mais pas au - jour -
'Twill not be to -

pp

d'hui _____
day, _____

c'est cer - tain.
that I vow!

pp

mf

attacca.

Nº 5. Habanera.*)

Allegretto, quasi Andantino.

Carmen.

*p*L'amour
Love isSopranos I & II.
(Cigarette-girls).Tenors.
(Young men).Basses.
(Workingmen).

Chorus.

Piano.

Allegretto, quasi Andantino. (♩ = 72.)

est un oi-seau re - bel-le Que nul ne peut ap-pri-voi - ser, Et c'est
like an - y wood-bird wild, That none can ev - er hope to tame; And in

bien en vain qu'on l'ap - pel-le, S'il lui con - vient de re - fu - ser. Rien n'y
vain is all woo-ing mild If he re - fuse your heart to claim. Naught a -

fait, menace ou pri - è - re, L'un par - le bien, l'au-tre se tait; Et c'est
vails, neither threat nor prayer, One speaks me fair, the oth-er sighs, 'Tis the

*) Imitated from a Spanish song.
12117

l'au-tre que je pré - fè - re Il n'a rien dit; — mais il me
oth-er that I pre - fer, — Tho' mute, his heart — to — mine re -

espress.
plait. — L'a - mour! — l'a -
plies. — Oh love! — oh

Sopr. *pp legg.*
L'a-mour est un oi-seau re - bel - le Que nul ne peut ap - pri - voi -
Love is like an - y wood - bird wild, That none can ev - er hope to

Ten. *pp legg.*
L'a-mour est un oi-seau re - bel - le Que nul ne peut ap - pri - voi -
Love is like an - y wood - bird wild, That none can ev - er hope to

mour! — l'a - - mour! —
love! — oh love! —

ser, Et c'est bien en vain qu'on l'ap - pel - le S'il lui con -
tame, And in vain is all woo - ing mild — If he re -

ser, Et c'est bien en vain qu'on l'ap - pel - le S'il lui con -
tame, And in vain is all woo - ing mild — If he re -

p

l'a - mour! L'amour est en - fant de Bo - hême, Il n'a ja -
 oh love! A Gyp-sy boy is Love, 'tis true, He ev - er

vient de re - fu - ser!
 fuse your heart to claim!

vient de re - fu - ser!
 fuse your heart to claim!

mais, jamais connu de loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
 was and ev - er will be free; Love you not me, then I love you, — If

je t'aime, prends garde à toi! — Si tu ne m'ai - mes pas, si
 I love you, be - ware of me! Love you not me, — love

f Prends garde à toi!
 Be - ware, be - ware!

f Prends garde à toi!
 Be - ware, be - ware!

f *mp*

cresc.

tu ne m'aimes pas, je t'ai - me! Mais si je t'ai-me, si je
 you not me, then I love you! But if I love you, if I

Prends garde à toi! Be - ware, be - ware!
 Prends garde à toi! Be - ware, be - ware!

t'aime, prends gar - de à toi! love you, Be - ware - of me!

L'amour est en - fant de Bo - hème, Il n'a ja -
 A Gyp-sy boy is Love, 'tis true, He ev - er

p L'a - - - - - mour
p Love - - - - -

mais, jamais con - nu de loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
 was and ev - er will be free; Love you not me, then I love you, If

est en - fant de Bo -
 is a Gyp - sy boy, 'tis

Carmen.

p Si tu ne m'ai-mes pas, si
Love you not me, ——— love

f Je t'ai-me, prends garde à toi! Prends garde à toi!
I love you, be-ware of me, be-ware of me!

f hê — — — me! Prends garde à toi!
true. ——— Be-ware, be-ware!

f *p*

cresc. tu ne m'aimes pas, je — t'ai — me! Mais si je t'ai-me, si je
you not me, then I love you! ——— But if I love you, if I

f Prends garde à toi!
Be-ware, be-ware!

f Prends garde à toi!
Be-ware, be-ware!

f *p* *cresc.*

t'ai - me, prends garde à toi! _____
 love you, be - ware of me! _____

p *cresc.* *f*
 à toi! _____
 be - ware! _____

p *cresc.* *f*
 à toi! _____
 be - ware! _____

p *cresc.* *f*

f *ff*

∞ *

p *3* *3*
 L'oiseau que tu croy - ais sur - prendre Battit de l'aile et s'en - vo -
 As a bird, when you thought to net him, On buoyant wing escapes in

mp

3 *3*
 la; L'amour est loin, tu peux l'at - ten - dre; Tu ne l'at - tends plus, il est
 air, Love is war - y when you a - wait him; A - wait him not, - and he is

portamento.

là! Tout au - tour de toi vi - te, vi - te, Il vient, s'en va, puis il re -
there! All a - round you he swift - ly sweeps, Now here, now there he - light - ly

portamento.

vient; Tu crois le te - nir, il té - vi - te; Tu crois l'é - vi - ter, il te
flies, When you deem him yours, he e - scapes; You'd fain e - scape, and you are

tient! L'a - mour! l'a -
his! Oh love! oh
Sopr. *pp legg.* 3
Tout au - tour de toi vi - te, vite Il vient, s'en va, puis il re -
All a - round you he swift - ly sweeps, Now here, now there he - light - ly
Ten. *pp legg.* 3

mour! l'a - mour! l'a -
love! oh love! oh
vient; Tu crois le te - nir, il té - vi - te; Tu crois l'é - vi - ter, il te
flies; When you deem him yours, he e - scapes; You'd fain e - scape, and you are

p

mour! L'amour est en - fant de Bo - hême, Il n'a ja - mais, jamais connu de
 love! A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be

tient!
 his!

loi, Si tu ne m'ai - mes pas, je t'ai - me; Si je t'ai - me, prends garde à
 free; Love you not me, then I love you, — If I love you, be - ware of

toi! — Si tu ne m'ai - mes pas, Si tu ne m'aimes pas, je
 me! Love you not me, — love you not me, then I love

f

Prends garde à toi!
 Be - ware, be - ware!

f

Prends garde à toi!
 Be - ware, be - ware!

f *pp*

cresc.

t'ai - me;
you; —

Mais si je t'ai-me, si je t'ai-me prends gar - de à
But if I love you, if I love you, be - ware of

f
Prends garde à toi!
Be - ware, be - ware!

f
Prends garde à toi!
Be - ware, be - ware!

f
Prends garde à toi!
Be - ware, be - ware!

toi!
me! —

mf
L'amour est en - fant de Bo - hême, Il n'a ja - mais, jamais con - nu de
A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be

mf
L'a - - - - - mour est en -
Love is a

p
L'a - - - - - mour est en -
Love is a

p
L'a - - - - - mour est en -
Love is a

loi, Si tu ne m'ai - mes pas, je t'ai - me; Si je t'ai-me prends garde à
 free; Love you not me, then I love you, — If I love you, be - ware of
 fant — de Bo - - - - - hê - - - - -
 Gyp - sy boy, — 'tis

Carmen.

p

Si tu ne m'ai - mes pas, Si
 Love you not me, — love

toi! Prends garde à toi!
 me! Be - ware of me!
 me! Prends garde à toi!
 true. Be - ware of me!

tu ne m'aimes pas, je t'ai - me; Mais si je
 you not me, then I love you. But if I

p cresc.

f Prends garde à toi!
 Be - ware, be - ware!

f Prends garde à toi!
 Be - ware, be - ware!

f

f

p

t'ai-me, si je t'ai - me, prends garde à toi!
 love you, if I love you, be - ware of me!

p cresc.

f

p cresc.

f

p cresc.

f

cresc.

f

f ff

attacca subito.

No 6. Scene.

Allegro moderato.

Sopranos I, II.
(Cigarette-girls.)

Tenors.
(Young Men.)

Piano.

(to Carmen.) *mf*

Car - men! sur tes
Car - men! we all

Allegro moderato. (♩ = 100.)

mf

pas nous nous pres - sons tous! Car -
fol - low wher - ev - er you go! Car -

men! sois gen - tille, au moins ré - ponds - nous! ré - ponds -
men! be so kind, and an - swer us now! an - swer

cresc.

nous! O Car - men! sois gen - tille, au moins ré - ponds -
now! O, Car - men! be so kind, and an - swer us

cresc.

Andante moderato. (♩ = 58.)

nous!—
now!— (The young men surround Carmen; she looks first at them, then at Don José; hesitates;

f *dim.* *p* *molto espressivo.* Red. *

turns as if going to the factory, then retraces her steps and goes straight to Don José, who is still occupied

Red. *

with his primer.— Carmen takes from her bodice a bunch of cassia-flowers, and throws it at Don José! (This

p *pp*

(lightly, gathering around Don José.)

SOPRANOS. *p* (laughingly)

Allegretto. (♩ = 80) *Poco più animato.* L'a-mour est en-fant de Bo-
action on this chord.) Carmen runs away; exit.) A Gyp-sy boy is Love, 'tis

f *dim.* *- molto -* *pp* Red.

hême, Il n'a ja-mais, ja-mais con-nu de loi; Si tu ne
true, He ev-er was and ev-er will be free! Love you not

* Red.

f *cresc.*

m'ai - mes pas, je t'ai - me! Si je t'ai - me, prends garde à
me, then I love you, ——— If I love you, be - ware of

Andantino, quasi Allegretto. (♩ = 104.)

(general burst of laughter)

toi! ———
me! ———

(The factory-bell again begins to ring. Exeunt Workingmen, Young Men, etc. — The

f

Red. V * Red. * Red. *

Soldiers enter guard-house. Don José is left alone; he picks up the flowers, which had fallen at his feet.)

dim.

p *sempre dim.*

Red. * Red. * Red. * Red. *

pp

Nº 6^{bis} Recitative.

Don José.

Quels re-gards! quelle effron - te - ri - e!
What an eye! what a wan-ton air!—

Piano.

f *dim.* *f*

Cet - te fleur là m'a fait lef - fet Du - ne bal -
This lit - tle flow'r gave me a start Like a ball—

p

- le qui m'ar - ri - vait!—
— aim'd fair at my heart!—

Andante moderato.

p *espress.*

Le par-fum en est fort et la fleur est jo - - li - e!
But the per-fume is strong, and the flow-er is fair!—

p *p*

Et la fem - me...
And the wom - an? S'il est vrai-
If there

ment des sor - ciè - res, C'en est u - ne cer - tai - ne -
real - ly are witch-es, She is one, 'tis be - yond a

Allegro. **Micaela.** **Don José.**

ment. Jo - sé! Mi - ca - ë - la!
doubt. Jo - sé! Mi - ca - e - la!

Micaela. **Don José.**

Me voi - ci! Quelle joi - ë!
It is I! Joy - ful meeting!

Micaela.

C'est vo - tre mè - re qui m'en - voi - e!
'Tis from your moth - er I bear greet - ing!

Andantino non troppo.

Micaela.

Don José.

Piano.

Par-le-moi de ma mè-re! Par-le-moi de ma
Tell me, what of my moth-er? Tell me, what of my

Andantino non troppo. (= 96.)

(with simplicity.)

Jap - por - te de sa part, fi - dè - le mes - sa -
Her faith - ful mes - sen - ger, a - lone I've trav - el'd

mè-re!
moth-er?

gè-re, Cet-te let-tre, Et puis un peu dar -
hith-er, With a let-ter, (joyfully) A lit-tle mon-ey,

U-ne let-tre!
With a let-ter!

(hesitating)

Don José.

gent Four a-jou-ter a vo-tre trai-te-ment. Et puis Et
too, To eke your pay-ment out, she sendsto you. And then And

Micaela. *rit.* *a tempo.*

puis? Et puis — vraiment je no — se! Et puis, et puis en —
 then? And then — I hard-ly dare to! And then there's something

*colla voce.**pp*

core une au-tre cho — se Qui vaut mieux que l'ar — gent,
 else she bade me bear you, Worth more than an — y gold;

Don José.

Et qui pour un bon fils — Au — ra sans doute plus de prix. Cette au-tre
 And, for a lov-ing son, — Must sure-ly be of worth un-fold! What can it

Micaela.

cho — se, quelle est — el — le? Par — le donc! Oui je par — le — rai.
 be, then? You will tell me, will you not? Yes, for tell I must.

*cresc.**p rit. molto.**a tempo.*

Ce que l'on m'a don — né, Je vous le don — ne — rai.
 What-ev-er I have brought, — Nothing will I with-hold.

*pp dim.**colla voce. pp**p*

Poco più lento. (♩ = 69.)

p

Vo-tre mère a-vec moi sor-tait de la cha-pel-le, Et c'est a-
As your mother and I to-gether left the chap-el, And with a

legg. ma espr. p Allegro moderato. (♩ = 92.)

lors qu'en m'embras-sant: Tu vas, m'a-t-elle dit, t'en al-
kiss on me she smiled: Now go, she said to me, to Se-

Red. *

ler à la vil-le: La rou-te n'est pas lon-gue, u-ne fois a Sé-
vil-la re-pair; The way is not too long, And when you once are

pp *p*

mf *cresc.* *f*

vil-le Tu cherche-ras mon fils, mon Jo-sé, mon en-fant! Tu
there, Seek first of all my son, my Jo-sé, my dear child! Seek

p *p* *p* *cresc.* *sf*

dim. *rit.* Poco meno mosso. (♩ = 88.) *p espr.*

cherche-ras mon fils, mon Jo-sé, mon en-fant! Et
first of all my son, my Jo-sé, my dear child! Tell

p dim. *colla voce.* *pp*

tu lui di-ras que sa mè - re Son-ge nuit et jour a l'ab -
 him that his moth-er is lone - ly, Pray-ing night and day for her

pp

sent, Qu'el - le re-grette et quelle es - pè - re, Qu'el - le par -
 son, That her re-gret-ful heart now on - ly Yearns to for -

Red. *

don - ne et qu'el - le at-tend. Tout ce - la, n'est - ce pas, mi -
 give what he has done. Go, my sweet, I can well be -

p

pp

gnon - ne, De ma part, tu le lui di - ras; Et
 lieve you, That a mes - sen-ger true you'll be; Go,

cresc. - f

ce baiser que je te don - ne, De ma part tu le lui ren -
 and this parting kiss I give you, To my son you will give from

ff *dim.* *portamento* *mp rit.*

poco sf *dim.* *p* *colla voce.*

Red. *

a tempo.
un poco animato.

dras. — Un baiser pour son fils!
me! — 'Tis a kiss for her son!

Don José. (deeply moved.) *cresc.*
Un baiser de ma mè - re! Un baiser de ma
A kiss from my moth - er! A kiss from my

a tempo.
un poco animato. (♩ = 100)

p 3 3 3 3

cresc. *rallent.*
p (with simplicity.)

Un bai-ser pour son fils! Jo-sé, je vous le rends com-me je lai pro -
'Tis a kiss for her son! Jo-sé, I give it you, as she would have it

mè - re!
moth - er!

colla voce.
p < > #

a tempo. (she kisses Don José.) **Don José.** (with emotion.) *pp*
mis! — Ma
done! — My

a tempo. espr. *cresc.* *f* *rall.* *dim.*

Allegro moderato. (♩ = 84.)

mè - re je la vois! — Oui, je re - vois — mon vil -
moth - er I be - hold! — A - gain I see — my vil - lage

pp 3 3 3

cresc. - - -

la - ge! Ô sou - ve - nirs d'au - tre - fois, doux sou - ve -
home! O hap - py mem - 'ries of old, How ye my

poco cresc. - -

Micaela. *pp*

dim. Sa mè - re, il la re - voit! Il re -
His moth - er he be - holds A - gain he

nirs du pa - ys! Doux sou - ve - nirs du pa - ys!
heart o - ver - come! O hap - py mem - 'ries of old!

dim. - *pp*

cresc. - -

voit son vil - la - ge! Ô sou - ve - nirs d'au - tre -
sees his vil - lage home! O hap - py mem - 'ries of

Ô sou - ve - nirs ché - ris! O sou - ve -
O mem - o - ries of home! O mem - o -

cresc. - -

fois! Sou - ve - nirs du pa - ys! Vous rem - plis - sez son
old! How ye his heart o'er - come! Ye fill his yearning

nirs! Ô sou - ve - nirs ché - ris Vous rem - plis - sez mon
ries! O mem - o - ries of home, Ye fill my yearn - ing

f

cœur de for - ce et de cou - ra - ge
 breast With ten - der calm and rest,

cœur de for - ce et de cou - ra - ge
 breast With ten - der calm and rest,

molto

ff *dim.*

— sou - ve - nirs ché - ris! Sa mère, il la re - voit, il re - voit son vil -
 — O mem - o - ries of home! His moth - er he be - holds, A - gain he sees his

ff *dim.*

— O sou - ve - nirs ché - ris! Ma mè - re, je la vois, je re - vois mon vil -
 — O mem - o - ries of home! My moth - er I be - hold, A - gain I see

f *mf*

Red. p rit. f *Poco più lento.*

la - ge! -
 vil - lage home!

p rit.

la - ge! -
 my home!

Poco più lento. (♩ = 69.)

p *ff* *f* *mf* *p*

colla voce.

mf Don José.

Qui sait de quel dé - mon jal - lais è - tre la proie! -
 Who knows of what a de - mon I was near - ly the prey! -

pp *ff* *mf* *p* *pp*

p(absorbedly)

Mê - me de loin ma mè-re me dé-fend, Et ce bai-
Tho' far a-way, a mother's love can see, And, with the

f(with transport.) *dim.*

ser qu'elle m'en-voi-e, Ce bai-ser qu'el-le m'en-voi-e É-car-te le pé-
kiss she sends to me, with the kiss she sends to me, Averts the threatning

And. *quasi Recitativo.* (animatedly.) *3*

Micaela.

rall.

Quel dé-mon? quel pé-ri? je ne comprends pas
What demon? what peril? Why do you mur-mur

ril et sau-ve son en-fant!
per-il from her son to-day!

colla voce. pp *colla voce.*

a tempo allegretto.

bien... Que veut di-re ce-la?
so? Is there an-y-thing wrong?

p

Rien! rien!
No! no!

a tempo allegretto. (♩ = 80.)

mf *p* *sf*

p senza rigore.

Parlons de toi, — la mes-sa - gè - re; Tu vas re-tour - ner au pa -
 Speak of your-self, whom she sent hith - er: Do you real-ly mean to go

colta voce.

Allegro moderato. (♩ = 88.)

Micaela.

ys? — Oui, ce soir mê - me: de-main je ver - rai — vo-tre
 home? — Yes, and this eve - ning. To-mor-row — I shall see your

mè - - - re!
 moth - - - er!
 (animatedly.)
 Tu la verras! Eh bien! tu lui di - ras: —
 You'll see her then! O then — tell her from me: —

dim.

p espress.

Que son fils l'aime et la vé - nè - re Et qu'il se re-pent au-jour -
 Say, that her son his love would send her, And say, that to-day he re -

pp

d'hui; Il veut que là-bas sa mè - re soit con-
pents; And hopes that his dar - ling moth - er, Will for-

Ped. *

ten - te de lui! *p* Tout ce - la, n'est-ce pas, mi -
give his of - fence! Now, my sweet, I can well be -

cresc.
gnon - ne, De ma part, tu le lui di - ras! Et
lieve you, That a mes - senger true you'll be! And

Ped. * *Ped.* *

ff ce bai-ser que je te don - ne, De ma part, tu le lui ren-
that this lov-ing kiss I give you, You will give to her from

portamento. *dim.* *pp* *rit.*

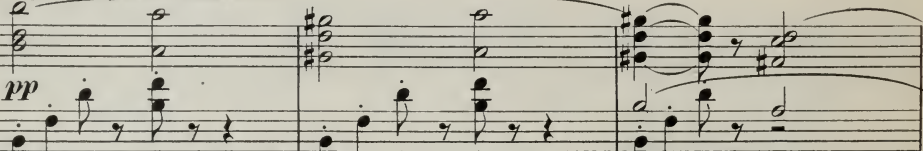
poco sf. *dim.* *p* *colla voce.*

Ped. *

*a tempo, un poco riten.***Micaela.** (with simplicity.)*rall. -
cresc.*

Oui, j'vous le pro - mets, de la part de son fils, Jo-sé je le ren-
In-deed, I give my word, as a mes-sen-ger true, Jo-sé, it shall be

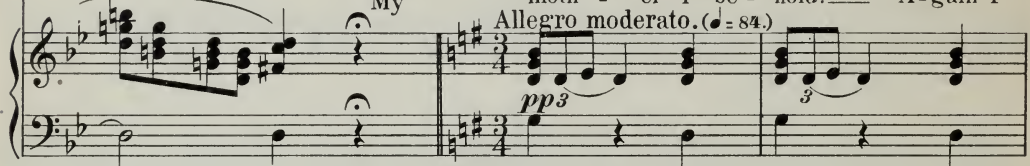
dras!

a tempo, un poco riten.*dim.* **Allegro moderato.**

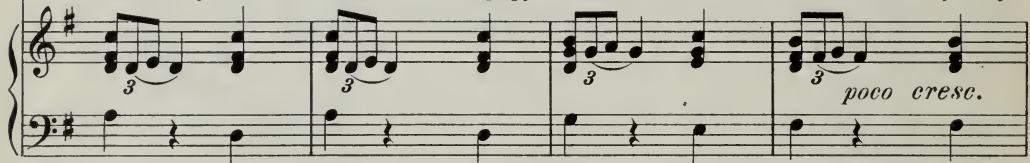
drai, com-me je l'ai pro - mis.
giv'n, as I have promised you.

Ma
My

mè - re, je la vois! oui, je re-
moth - er I be - hold! A-gain I

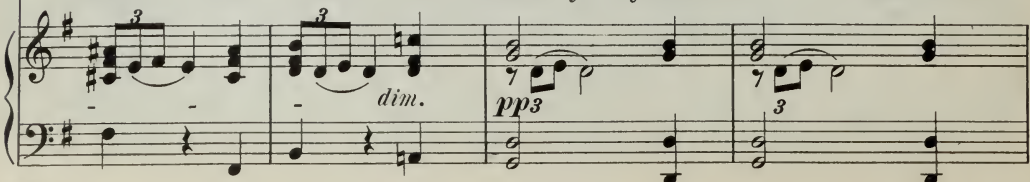
Allegro moderato. (♩ = 84.)

vois mon vil - la - ge! Ô sou-ve - nirs d'autre - fois, doux sou-ve -
see my vil - lage home! O hap-py mem - 'ries of old, How ye my

**Micaela.***pp*

Sa mè - re il la re - voit! Il re -
His moth - er he be - holds, A-gain he

nirs du pa - ys! Doux sou-ve - nirs du pa - ys!
heart o - ver - come! How ye my heart o - ver - come!



voit son vil - la - ge! Ô sou - ve - nirs d'au - tre -
 sees his vil - lage home! O, hap - py mem - - ries of
 Ô sou - ve - nirs ché - ris! O sou - - ve -
 O, mem - o - ries of home! O mem - o -

cresc.

fois! sou - ve - nirs du pa - ys! Vous rem - plis - sez son
 old! How ye his heart o'er - come! Ye fill his yearn - ing
 nirs! Ô sou - ve - nirs ché - ris Vous rem - plis - sez mon
 ries! O mem - o - ries of home, Ye fill my yearn - ing

cœur de for - ce et de cou - ra - ge!
 breast With ten - der calm and rest!
 cœur de for - ce et de cou - ra - ge!
 breast With ten - der calm and rest!

- molto *- al*

Ô sou - ve - nirs ché - ris! Sa mère il la re - voit, il re - voit son vil -
 O mem - o - ries of home! His moth - er he be - holds, A - gain he sees his
 Ô sou - ve - nirs ché - ris! Ma mè - re je la vois, je re - vois mon vil -
 O mem - o - ries of home! My moth - er I be - hold, A - gain I see my

ff *dim.* *mf*

p *sf* *pp*

la - ge! Il te re - voit — ô mon vil - la - ge! Doux souve -
vil - lage home! A - gain he sees — his vil - lage home! O mem-o -

p *pp*

la - ge! Je te re - vois — ô mon vil - la - ge! Doux souve -
vil - lage home! A - gain I see — my vil - lage home! O mem-o -

(♩ = 92.)

p *pp*

nirs, sou-ve-nirs du pa - ys! — Vous rem-plis - sez son cœur de cou -
ries, O mem-o-ries of old! — Ye fill my breast With calm and

nirs, sou-ve-nirs du pa - ys! — Vous rem-plis - sez mon cœur de cou -
ries, O mem-o-ries of old! — Ye fill my breast With calm and

pp

ra - ge, Ô sou-ve-nirs, ô sou-ve-nirs ché - ris.
rest! — O mem-o - ries, O mem-o - ries of home!

pp *sempre pp*

ra - ge, Ô sou-ve-nirs, ô sou-ve-nirs ché - ris. Je re-vois mon vil -
rest! — O mem-o - ries, O mem-o - ries of home! A - gain I see my

sempre pp

O sou-ve-nirs ché-ris! Il re-voit son vil-la-
 O mem-o-ries of old! A-gain he sees his home!

la-
 home! - - - ge! O sou-ve-nirs ché-
 mem-o-ries of

allarg. - - - dim.

ge! Vous lui ren-dez tout son cou-ra-ge, O sou-ve-
 Ye fill his breast With calm and rest, O mem-o-
 ris! Vous me ren-dez tout mon cou-ra-ge, O sou-ve-
 home! Ye fill my breast With calm and rest, O mem-o-

allarg. - - - Red.

ppp a tempo.

nirs du pa-ys!
 ries of home!

ppp

nirs du pa-ys!
 ries of home!

ppp

pp a tempo.

Red. * *Red.* * *Red.* *

pp smorz.

Red. * *Red.* * *Red.* *

Nº 7^{bis}. Recitative.

Don José.

Voice.

Res-te - là main-te - nant, pendant que je li -
Now, un - til I have read it, wait a mo - ment

Micaela.

Don José.

rai. Non pas, li - sez d'a - bord, et puis_ je re - vien - drai. Pour - quoi t'en al -
here. Oh, no! read first, and I will then_ soon re - ap - pear. But why go a -

Micaela.

ler? C'est plus sa - ge, Ce - la me convient da - van - ta - ge.
way? It is bet - ter To leave you a - lone with your let - ter!

Don José.

Micaela.

Li - sez! puis je re - vien - drai. Tu re - vien - dras? Je re - vien -
Now read! Then I will re - turn. You will re - turn? I will re -

(exit Micaela.)

drai!—
turn!

(Don José reads the letter in silence.)

Don José.

Ne crains rien, ma mè - re, ton fils t'o - bé - i - ra, Fe-
Do not fear, dear Moth-er, your will shall be my law. Your

ra ce que tu lui dis; j'ai-me Mi-ca-è - la, Je la prendrai pour
son will heed your prayer; I love Mi-ca-e - la, 'Tis she my heart is

poco rit.

fem - me, Quant à tes fleurs sorcière in - fâ - me!...
bent on; As for thy flow'rs, thou bra-zen wan-ton!...

poco rit.

attacca subito.

Nº 8. Chorus.

Allegro vivace.

Zuniga.

Sopranos I.

(Cigarette - girls.)

(cries behind the scenes.)

Sopranos II.

Allegro vivace. (♩.=72.)

Piano.

sempre f *cresce. molto.*

Zuniga.

Que se pas - se - til done là - bas?
 What can be go - ing on be - low?

ff

SOPRANOS I. (on stage.)

Au secours! au secours! n'en-ten-dez-vous pas?—
 Help! help! help! help! will you nev-er hear?—
 SOPRANOS II.

(on stage.)
 Au secours! au secours! messieurs les sol-dats!—
 Help! help! help! help! Is no sol-dier near?—

mf
 C'est la Car-men-ci ta!—
 'Twas la Car-men-ci ta!— *mf*
 Non, non, ce n'est pas el-le!
 No, no! she did not do it!
cresc.

cresc.
 C'est la Car-men-ci ta!—
 'Twas la Car-men-ci ta!— *cresc.*
 C'est el-le!
 It was she!
 Non, non, ce n'est pas el-le! pas du
 No, no! she did not do it! not at

si fait, si fait, c'est el - le! Elle a por té les premiers
O yes, O yes, it was she! 'Twas she be gan it with a

tout!
all!

(to Zuniga.) *ff* coups! Ne les é - cou - tez pas! Mon -
blow! Do not mind what they say! My -

(to Zuniga.) Ne les é - cou - tez pas! E - cou - tez-nous, mon -
Do not mind what they say! My-lord, they do not

sieur! é - cou - tez nous! é - cou - tez nous! é - cou - tez nous! é - cou - tez-nous!
lord, they do not know! they do not know! they do not know! they do not know!

sieur! é - cou - tez nous! é - cou - tez nous! é - cou - tez nous!
know! they do not know! they do not know! they do not know!

nous! é - cou - tez nous! é - cou - tez-nous, mon -
know! they do not know! My-lord, they do not

é - cou - tez-nous! é - cou - tez-nous, mon - sieur,
they do not know! My-lord, they do not know!

sieur, mon - sieur, é - cou - tez - nous!
know, My - lord, they do not know!

mon - sieur, é - cou - tez - nous!
My - lord, they do not know!

pp

SOPRANOS II.

(drawing Zuniga to their side.)

mf La Ma - nue - li - ta di - sait, Et ré - pé - tait à voix
Ma - nue - li - ta rais'd a cry, That one could hear all thro'

cresc.
hau - - te Quèl - le a - chè - te - rait sans fau - - te
town, That she had a mind to buy

mf *f*

SOPRANOS I.

mf (same business.)

mf Un â - ne qui lui plai - sait. A - lors la Car - men - ci -
Her an ass to ride up - on. Car - men - ci - ta quick - ly

f *pp*

ta Rail - leuse à son ôr - di - nai - - re,
cried (She nev - er lets a chance pass):

cresc.

Dit: "Un â - ne pour-quoi fai - re? Un ba-lai te suf-fi -
 "What do you want with an ass When a broom will do to

f *mf*

SOPRANOS II.

ra." Ma-nue-li-ta ri-pos - ta Et dit a sa ca-ma-
 ride?" Ma-nue-li-ta answer'd too, All o - ver in fu - ry

f

ra - de: "Pour cer-tai - ne pro - me - na - de, Mon
 shak - ing: "For a ride you'll soon be tak - ing, My

f

SOPRANOS I. *cresc.*

â - ne te ser - vi - ra! Et ce jour la tu pour-
 ass will do well for you! Then you'll have a right to

f *p* *cresc.*

Red. *

ras A bon droit fai-re la fiè - re, Deux la-quais sui-vront der-
 rise Far a - bove us in your pride, With two lack-eyes at your

Red. *

riè - re Té-mou - chant_à tour de bras? La des - sus, tou - tes les
side — Tak-ing turns — in chas-ing flies! Then they both start-ed to

La des - sus, tou - tes les
Then they both start-ed to

Red. * *Red.* * *ff*

deux Se sont pri - ses aux che - veux, Tou - tes les deux, tou - tes les
tear And to pull each oth - er's hair; Yes, then they both be-gan to

deux Se sont pri - ses aux che - veux, Tou - tes les deux, tou - tes les
tear And to pull each oth - er's hair; Yes, then they both be-gan to

ff

deux, — Se sont pri - ses aux che - veux! —
tear — And to pull each oth - er's hair! —

deux, — Se sont pri - ses aux che - veux! —
tear — And to pull each oth - er's hair! —

ff

Zuniga.

(impatiently) *senza rigore.**a tempo.*

Au dia - -ble tout ce ba - var - da - -ge!
Have done — with all your sil - ly chat - -ter!

p *colla voce.* *pp*

*senza rigore.**a tempo.*

Au dia- - ble tout ce ba-var-da- - -ge!
 Have done with all your sil-ly chat- - -ter!

*colla voce.**(to Don José.)*

Pre-nez, Jo - sé - deux hom - mes a - vec vous, Et voy-
 Hark you, Jo - sé, - take two - good men with you, And go

ez là de - dans qui cau - se ce ta - pa - -ge!
 in to find out what is real-ly the mat- - -ter!

SOPRANOS I.

p (Don José enters the factory, followed by two soldiers.)

C'est la Car-men-ci - ta!
 'Twas la Car-men-ci - ta!

SOPRANOS II.

Non, non, ce n'est pas
 No, no, she did not

C'est la Car-men-ci - ta!
 'Twas la Car-men-ci - ta!

el - le!
 do it!

Non,
 No,

f

Si fait, si fait c'est el - le!
O yes, O yes, she did!—

non, ce n'est pas el - le! Pas du
no! she did not do it! Not at

cresc.

Zuniga.

f

Ho-là! —
I say! —

Elle a por té les pre-miers coups! —
'Twas she be gan it with a blow! —

tout! —
all! —

f

É - loi - gnez - moi tou - tes ces fem-mes - là! —
Off with these wom-en with - out more a - do! —

ff

Mon-sieur! —
My - lord! —

f

Mon-sieur!____
My-lord!____

ff

Mon-sieur!____
My-lord!____

Mon-sieur!____
My-lord!____

ff

Ne les é-cou-tez pas! Mon-sieur, é-cou-tez-nous! é-cou-tez-
Donot mind what they say! My-lord, they do not know! they do not

ff

Ne les é-cou-tez pas! Mon-sieur, é-cou-tez-nous! é-cou-tez-
Donot mind what they say! My-lord, they do not know! they do not

ff

nous, é-cou-tez-nous, é-cou-tez-nous, é-cou-tez-nous,
know! they do not know! they do not know! they do not know! they do not

nous, é-cou-tez-nous, é-cou-tez-nous, é-cou-tez-nous,
know! they do not know! they do not know! they do not know! they do not

nous, é-cou-tez-nous, Mon-sieur, Monsieur, é-cou-tez-nous,
know! they do not know, My-lord, My-lord, they do not

nous, é-cou-tez-nous, Mon-sieur, Monsieur, é-cou-tez-nous,
know! they do not know, My-lord! My-lord, they do not

The image displays a page from a musical score for the opera 'Carmen' by Georges Bizet. The score is written for voice and piano. The key signature is D major (two sharps), and the time signature is 4/4. The music is in French. The lyrics are as follows:

First System:
 nous! know! C'est la Carmen-ci - ta Qui por - ta les pre - miers
 'Twas la Carmen-ci - ta, 'Twas she be - gan with a

Second System:
 coups! blow! C'est la Manue-li - ta Qui por - ta les pre - miers coups!
 'Twas la Manue-li - ta, 'Twas she be - gan with a blow!

Third System:
 La Carmenci - ta! La Carmenci - ta! La Carmenci - ta!
 La Manue-li - ta! La Manue-li - ta! La Manue-li - ta!

Fourth System:
 Si! Yes! Non! No! Si! Yes! Non! No! Si! Yes! Non! No! Si! Yes! Non! No!

The score includes various musical notations such as dynamics (p, f, cresc., al), articulation (accents), and phrasing slurs. The piano part features a prominent bass line with chords and single notes, while the vocal part is a melody with lyrics. The lyrics are in French, and the music is in D major.

ff

Si! Elle a por-té les pre-miers coups! Elle a
yes! 'Twas she be-gan it with a blow! 'Twas she

Non! Elle a por-té les pre-miers coups! Elle a
no! 'Twas she be-gan it with a blow! 'Twas she

ff

por-té les pre-miers coups! C'est la Carmen-ci - ta!
be-gan it with a blow! 'Twas la Carmen-ci - ta!

por-té les pre-miers coups! C'est la Manue - li -
be-gan it with a blow! 'Twas la Manue - li -

C'est la Carmenci - ta! C'est la Car-men - ci - ta!
'Twas la Carmenci - ta! 'Twas la Car-men - ci - ta!

ta! C'est la Manue - li - ta! Ma - nue - li - ta!
ta! 'Twas la Manue - li - ta! Ma - nue - li - ta!

Car-men-ci - ta!
Car-men-ci - ta!

Ma - nue - li - ta!
Ma - nue - li - ta!

ff

Red. *

(The Soldiers clear the square.)

Red. * Red.

espress.
dimin. p

(Carmen appears at the factory-door, led by Don José and followed by two soldiers.)

dimin. - pp

ppp

No 9. Song and Melodrama.

Recitative.

Carmen.

Don José.

Zuniga.

Sopranos I.

(Chorus
of Women.)

Sopranos II.

Piano.

Recitative.

rel - le Des in - ju - res d'a - bord, puis à la fin des
quar - rel, They be - gan it with words, then quick - ly came to

Don José.

coups; U - ne fem - me ble - sé - e. Mais par el -
blows; And one woman is wounded. Zuniga. She can tell

Et par qui?
And by whom?

le.
you.

Vous en - ten - dez; Que nous ré - pon - drez vous?
You hear the charge; what have you to op - pose?

pp

Allegretto molto moderato. (♩=76.)

Carmen. (singing.)

Tra la la la la la la la Cou - pe - moi, brû - le -
You may flay me or

pp

moi, je ne te di - rai rien; Tra la la la la la la
burn me, but no - thing I'll tell,

la Je bra - ve tout le feu, le fer et le ciel
For your steel and your fire, and e'en Heav'n I de - mê - -me -
fy.

Zuniga. Recit.

Fais nous grâ - ce de tes chan - sons, Et puisque l'on t'a
You can sing better bye - and - bye; And now that you are

Carmen. (staring impudently at Zuniga.)

dit de ré - pon - dre, ré - ponds! Tra la la la la la la
or - der'd to an - swer, re - ply! *a tempo.*

la, Mon se - cret, je le garde et je le gar - de bien! — Tra
 My own se - cret I'll keep, and I'll keep it right well! —

la la la la la la, J'en aime un autre, et meurs en di-sant que je
 There is one whom I love, and for him I would

Zuniga. Recit.
 l'ai - die. - me. Puis-que tu le
 As no - thing I

prends sur ce ton Tu chan-te-ras ton air aux murs de la pri - son.
 say can a -vail, You will go sing your song to the walls of the jail!

Allegro.
ff SOPRANOS I.
 En pri - son! en pri - son!
 To the jail! to the jail!
ff SOPRANOS II.
 En pri - son! en pri - son!
 To the jail! to the jail!

Allegro. (♩ = 104.)
ff

(Carmen strikes a woman who happens to be near her.)

mf *p* *pp*

Zuniga. (to Carmen.)

ppp

La pes - te! Dé - ci - dé -
Now, stead - y! Aye, sure e -

Carmen. (with the utmost impertinence.)
Tempo I (♩ = 76.)

ment vous a - vez la main les - te.
nough, with your hand you are read - y. Tra la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la. _____

sempre pp

Zuniga.

C'est dom - ma - ge,
'Tis a pit - y,

C'est grand dom - ma - ge, Car elle est gen-
'tis a great pit - y, For she is so

til - le vraiment: Mais il faut
youth-ful and pret - ty: Nev - er - the -

bien la ren - dre sa - ge, At - ta -
less, spite of her charms, - We must

chez ces deux jo - lis bras.
bind these two love - ly arms.



Recit.

Carmen.

Où me con-duit-rez-vous?
Whereshall you take me now?

Don José.

A la pri-son et je n'y puis rien fai-re.
In-to the jail; there's no way I can help you.

Carmen.

Don José.

Vraiment tu n'y peux rien fai-re. Non, rien! j'o-bé-is à mes
You say, there's no way to help me? No, none! I o-bey my com-

Carmen.

chefs. Eh bien moi, je sais bien qu'en dé-pit de tes chefs eux-
mands. As for me, I am sure that de-spite your commands, you'll

mê-mes Tu fe-ras tout ce que je veux, Et ce-la, par-ce-que tu
save me, And will do all that I de-sire; And you will, be-cause you

Don Jose. Carmen.

m'aimes. Moitai-mer! Oui, Jo-sé! La fleur dont je t'ai fait pré-sent — Tu
 love me! I, love you? Yes, Jo-sé! The flow-er I gave you to-day, — You

sais, — la fleur de la sor - cière, — Tu peux la je - ter main-te -
 know, — the bra - zen wanton's flower, — Tho' now you may throw it a -

Allegro.

Don Jose.

nant, Le charme o - pè-re! Ne me par - le plus, Tu m'en-
 way, You feel its power! Now say no-thing more, do you

Moderato.

tends? Ne par - le plus, Je le dé - fends.
 hear? Say no - thing more, I will not hear!

Allegretto.

Carmen.

Don José.

Piano.

Allegretto. (♩=160.)

pp

Carmen.

pp e leggiero.

Près des rem -
Near to the

parts de Sé - vil - le,
walls of Se - vil - la,

Chez mon a -
With my good

mi Lil - las
friend Lil - las

Pas - tia
Pas - tia

J'i - rai dan - ser
I'll soon dance the

la Sé - gue - dille Et boi - re du Man - za - nil - la.
 gay Se - gui - dil - la And I'll drink Man - za - nil - la.

Ji - rai chez mon a - mi Lil - las Pas - tia.
 I'll go see my good friend Lil - las Pas - tia!

sempre pp

sempre pp
 Oui, mais tou - te seule
 But all a - lone what

on s'en - nui - e, Et les vrais plai - sirs sont à deux;
 can one do? True joy be - gins when there are two;

Done, pour me te - nir compa - gni-e, Jem - mè-he - rai mon a - mou-
 And so, to keep me compa - ny, I'll take my lov - er dear with

reux! Mon a - mou-reux
 me! me! *ten.* My lov - er dear

meno p (laughing.)

il est au dia - ble, Je l'ai mis à la por - te
ten. has got the mit - ten, *ten.* And where he is the dence may

hier! Mon_ pau-vre cœur très con - so -
 care! Now_ my poor heart, so sad - ly

la - ble, Mon cœur est li - bre com - me
 smit - ten, My_ heart is free, is free as

pp

l'air! J'ai des ga-lants à la douzai-ne, Mais ils ne sont pas
 air! Tho' I have suit-ors by the dozen There is not one that

rall.

a mon gré. Voi-ci la fin de la se-mai-ne: Qui
 suits my whim. The week is gone, and none is chos-en: Who

colla voce.

a tempo.

vent m'ai-mer? je l'ai-me-rai! Qui veut mon
 will love me? I will love him! Who'll have my

a tempo.

portamento. portamento.

à- - - me? Elle est à pren-dre! Vous ar-ri-
 soul? 'Tis for the ask-ing! Now some good

portamento. portamento.

vez au bon mo-ment! Je n'ai guè-re le temps d'at-
 fair-y has sent you here! And my patience will bear no

ten - dre, Car a - vec mon nou - vel a - mant,
task-ing, For, be - side my new lov - er dear,

pp
Près des rem - parts de Sé - vil -
Near to the walls of Se - vil -

ppp

le, Chez mon a - mi Lil - las Pas - tia,
la, With my good friend Lil - las Pas - tia,

J'i - rai dan - ser la Sé - gue - dille Et boi - re du Man - za -
I'll soondancethe gay Se - gui - dil - la And I'll drinkMan - za -

risoluto.
nil - la. Oui, j'i - rai chez mon a - mi Lil - las Pas -
nil - la. Yes, I'm go - ing to my friend Lil - las Pas -

tia!
tia!

Moderato, quasi recitativo.

Don José. (with severity.)

Tais-toi! Je t'a - vais dit de ne pas me par -
Be still! Did I not say, you must not speak to

fp colla voce.

a tempo. (♩ = 84.)

Carmen. (with simplicity.)

ler! Je ne te par - le pas, je chan - te pour moi -
me? I did not speak to you, I on - ly sang a

f

poco ritenuto.

mê - me, je chan - te pour moi - mê - me! Et je
song, - I on - ly sang a song! - And I'm

p *dim.*

a tempo.

pen - se! il n'est pas dé - fen - du de pen -
think - ing by think - ing I can do you no

pp *a tempo.*

Tempo. (♩=160.)

ser! Je pense à cer - tain of - fi -
wrong! An of - fi - cer I have in

cier, Je pense à cer - tain of - fi -
mind, An of - fi - cer I have in

Moderato. (♩=88.) *cresc.*
cier Qui m'ai - me Et qu'à mon
mind, Who loves me, And who knows

f tour, oui, qu'à mon tour je pour - rais bien ai -
well, Yes, who knows well, That I am not un -

Andantino. (pointedly.) *pp*
mer! Mon of - fi - cier n'est pas
kind! Don José. (agitated.) That he's no cap - tain I

Car - men!
Car - men!
Andantino. (♩=132.) *ppp*

un ca - pi - tai - ne; Pas mé - me un lieu - te -
well am - a - ware, Nor a lieu - ten - ant is

nant, he; Il He's n'est que bri - ga - dier; Mais
he; ou - ly a corp'ral, But

c'est as - sez pour u - ne Bo - hé - mien - ne,
why should a Gyp - sy girl Ev - er care?

leggeramente. *Moderato.*
Et je dai - gne m'en con - ten - ter!
And I think he will do for me!
Don José.

Carmen, je suis comme un hom -
Carmen, do my sens - es all
Moderato. (♩=88.)

cresc. *rall.*
me i - vre, Si je cè - de, si je me li - vre, Ta pro -
leave me? If I yield, can you de - ceive me? Will you
fpp cresc. colla voce. dim. p

a tempo. *cresc.*

mes - se - tu la tien - dras, Ah! si je
then sure - ly faith - ful be? Ah! if I

cresc.

f *Tempo I. Allegretto. (♩=160.)*

t'ai - me, Carmen, Carmen, tu m'ai - me - ras?
love you, Carmen, Carmen, will you love me?

ten.
pp

sotto voce. (Don José looses the cord which binds Carmen's hands.)

Oui, Nous dan - se - rons
Yes, Soon we shall dance

sotto voce.

Chez Lillas Pas - tia, Tu le pro -
With Lillas Pas - tia, You prom - ise

ten.

la Sé - gue - dil - le En bu - vant
the Se - gui - dil - la, And we shall

mets!
me? Car - men,
Car - men,

du Man - za - nil - - - - - la. ah! ———
 drink Man - za - nil - - - - - la. ah! ———

Tu le pro - mets!
 You prom - ise me?

f e ben ritmato.

— Près des rem - parts de Sé - vil - - -
 — Near to the walls of Se - vil - - -

le, Chez_ mon a - mi Lil - las
 la, With_ my good friend Lil - las

Pas - tia, Nous dan - se - rons
 Pas - tia, We'll soon dance the

la Sé - gue - dille Et boi - rons du Man - za -
 gay Se - gui - dil - la And we'll drink Man - za -

nil - la: *sempre f* tra la la la
 nil - la:

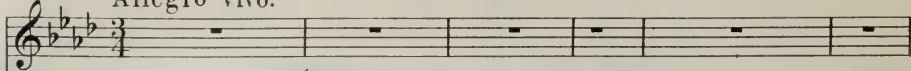
la la la la la la la, tra la

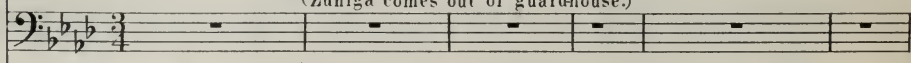
la la la la la la la la.


attacca subito.

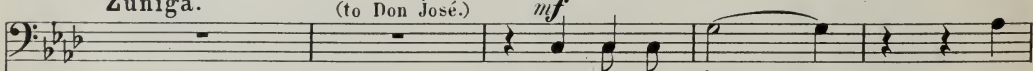
No 11. Finale.

Allegro vivo.

Carmen. 

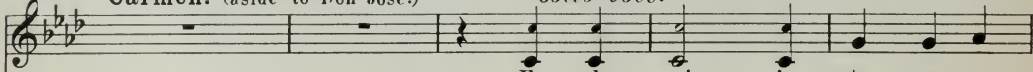
Zuniga.  (Zuniga comes out of guardhouse.)

Piano *pp*  *Allegro vivo. (♩ = 69.)*

Zuniga. (to Don José.) *mf* 

Voi-ci l'or-dre; par-
Here is the or-der; now

tez. go! Et fai-tes bon-ne gar-de.
Take care she does not cheat you!

Carmen. (aside to Don José.) *sotto voce.* 

En che-min je te pous-se -
On the way I'll give you a

rai, je te pousse - rai_ Aussi fort que je le pour-
push, I'll give you a push_ Just as hard as I ev - er

rai, Lais-se - toi ren-ver - ser...
can: You must fall_ off I rush_

Le res - -te me re - gar - -de.
You know where I shall meet you!

Allegretto quasi Andantino. (♩=72.)

Carmen. (singing, and laughing in Zuniga's face.)

L'a-mour est en-fant de Bo - hème, Il n'a ja - mais, jamais connu de
A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be

sempre pp

loi; Si tu ne m'aimes pas, je t'ai-me; Si je t'ai-me, prends garde à
 free; Love you not me, then I love you, — If I love you, be - ware of

toi! — Si tu ne m'aimes pas, si tu ne m'aimes pas, je
 me. Love you not me, — love you not me, then I love

And. *

cresc. *f.*
 t'ai - me! Mais si je t'ai-me, si je t'ai - me prends garde à
 you! — But if I love you, if I love you, be - ware of —

(she marches off with Don José and the Soldiers.)
 toi!
 me!

sempre pp.

Allegro vivace. (♩=92.)

109

(On arriving at the bridge, Carmen pushes the soldiers down, and escapes, laughing loudly.)

ff

(General laugh.)

(Curtain.)

tutta forza.

Reo.

Reo.

Reo.

Reo.

Entr' acte.

Allegro moderato. (♩ = 100.)

Piano.

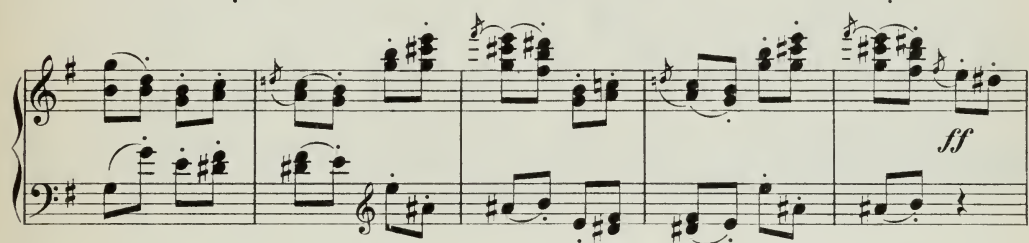
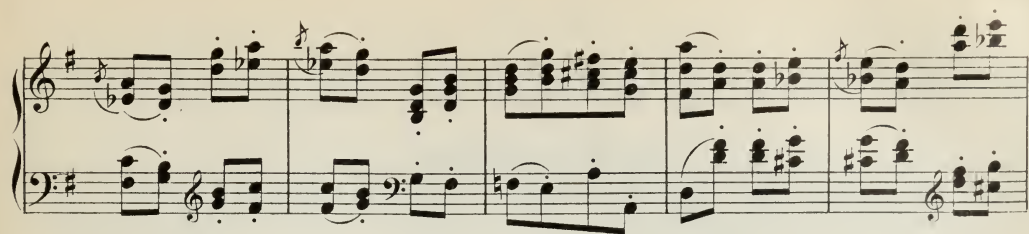
f *p*

f

pp

pp

legg.
sempre pp



The musical score consists of six systems of staves. The first system is in B-flat major (two flats). The second system has a key signature change to B major (two sharps) indicated by a double bar line and a sharp sign. The third system continues in B major. The fourth system has a key signature change to D major (two sharps) indicated by a double bar line and a sharp sign. The fifth system continues in D major and includes the dynamic marking *sempre pp*. The sixth system continues in D major and includes the dynamic marking *ppp*. The notation includes various musical symbols such as notes, rests, slurs, and triplets. There are also some non-standard markings like "Lw." and "* Lw." below the staves.

sempre pp

ppp

m.d.

Attacca subito.

Act II.

Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita, and Mercedes are discovered seated at a table with the officers. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.

No 12. Gypsy Song.

Andantino.

Frasquita. Mercedes.

Carmen.

Piano.

Andantino. ($\text{♩} = 100$)

mp

Curtain rises. (Dance.)

dim.

This page of musical notation is for a piano piece, consisting of seven systems of staves. Each system has a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Treble staff starts with a *pp* (pianissimo) marking. It features a series of chords and arpeggios. The bass staff has a steady eighth-note accompaniment.
- System 2:** Continues the melodic and harmonic development in the treble staff, with the bass staff maintaining its accompaniment.
- System 3:** The treble staff has a more active melodic line with many sixteenth notes. The bass staff continues with eighth notes.
- System 4:** The treble staff shows a change in texture with more sustained chords. The bass staff has a more varied accompaniment.
- System 5:** The treble staff has a melodic line with some rests. The bass staff continues with eighth notes.
- System 6:** The treble staff has a melodic line with some rests. The bass staff continues with eighth notes. A *f* (forte) marking appears in the bass staff.
- System 7:** The treble staff has a melodic line with some rests. The bass staff continues with eighth notes. A *p* (piano) marking appears in the bass staff.

Carmen.

(Gypsy Song.)

ben ritmato.

p (The dance ceases.) Les The

tringles des sistres tin - taient A - vec un é - clat mé - tal -
 sound of sis - trum-bars did greet Their ears with dry, me - tal - lic

mp

li - que, Et sur cette é - tran - ge mu - si - que Les
 ring - ing, To this strange mu - sic soon up - spring - ing The

Zin - ga - rel - las se le - vaient. Tam -
 Gyp - sy-girls were on their feet. The

dim.

bours de Bas - que allaient leur train, Et les gui - ta - res for - ce -
 rat - tling, ring - ing tam - bou - rine, And twangling of gui - tars now

pp

né - es Grin - gaient sous des mains ob - sti - né - es, Même chan -
 min - gle, And, pinch'd and pound-ed, throb and jin - gle, A - like in -

son, ——— mê-me re - frain, Mê-me chan - son, ——— mè - me re -
 time, ——— A - like in — tune; A - like in time, a - like in

molto rit. dim.

colla voce.

a tempo. (♩ = 108) pp

frain! ——— Tra la la la, ———
 tune! ———

sempre pp

tra la la la, ——— tra la la

la, ——— tra la la la la la la la,

pp

tra la la la, tra la la la,

pp

tra la la la, tra la la la,

(Dance)

pp

tra la la la, tra la la la la la la la.

tra la la la, tra la la la la la la la.

(The dance ceases.)

sempre p

Les Set

anneaux de cuivre et d'ar - gent. Re - lui - saient sur les peaux bi -
off by taw - ny skins, are rings. Of sil - ver and of cop - per

Les
And

stré - es D'o - range et de rou - ge zé - bré - es; Les é -
flash - ing, In measure with the mu - sic clash - ing: Man - tles

é - tof - fes flot - taient au
man - tles fly like wav - ing

tof - fes flottaient au vent.
fly - ing like wav - ing wings.

La danse au chant se ma - ri - ait, La
The sing - ers' mood the dancers feel, The

dim. *pp*

danse au chant se ma - ri - ait, D'a - bord in - dé - cise et ti -
sing - ers' mood the dancers feel: With slow and tim - id step be -

crese. - *molto, rall.* -

mi - de, Plus vive en - sui - te et plus ra - pi - de. Ce - la mon -
gin - ning; Then fast and fast - er they are spinning, And wild - er,

crese.

- a tempo animato. (♩ = 126.)

tait, mon-tait, mon-tait, mon - tait! Tra la la
wild - er, wild - er grows the reel!

colla voce. *f* *mf*

la, tra la la la, la,

tra la la la, tra la la la la la la la:

f tra la la la, tra la la
tra la la la, tra la la

(Dance.)

crese.

la, tra la la la, tra

la, tra la la la, tra

la la la la la la la.

la la la la la la la.

f *cresc.*

(The dance ceases.)

Les Bo-hémiens à tour de bras De
With fingers fleet the gyp-sy - boys On

p *f*

leurs in-struments faisaient ra - ge, Et cet é-blou - is - sant ta -
string and leather romp and ri - ot; No Gyp - sy maid - en can sit

p *f* *p*

pa - ge En - sor - ce - lait les Zin - ga - ras .
qui - et Who hears that glorious, merry noise!

Sous le rythme de la chan - son, Sous le rythme de la chan -
And, to the measure of the song, And, to the measure of the

son, Ar - den - tes, fol - les, en - fié - vré - es, El - les -
song, All join the glowing, wanton rev - el; Round and

se lais - saient, en - i - vré - es, Em - por - ter. par le tour - bil -
round the ring, how they trav - el, Borne on whirl-winds of joy a -

Più mosso. (♩ = 138.)

ff

lon! _____ Tra la la la, _____
long! _____

tra la la la, _____ tra la la

la, _____ tra la la la la la la la: _____

Frasquita, Mercedes. *sempre animando e cresc.*

ff

Tra la la la, _____ tra la la la, _____

ff

Tra la la la, _____ tra la la la, _____

(Dance.)

sempre animando e cresc.

tra la la la, tra la la la la la la

tra la la la, tra la la la la la la

la: tra la la la, tra la la la, tra la la

la: tra la la la, tra la la la, tra la la

Presto.

(Carmen, Frasquita
and Mercedes join
the dance.)

la, tra la la la.

la, tra la la la.

Presto. (♩ = 152.)

ff

Ad.





Ed.

*

No 12^{bis}. Recitative.

Recitative.

Frasquita. Mes - sieurs, Pas - tia me dit...
Kind Sirs, Pas - tia begs leave —

Zuniga. Que Well,

Piano. *f* *fp*

Frasquita. nous veut - il en - cor, maî - tre Pas - tia? Il dit que le cor - ré - gi -
what does he want now, Mas - ter Pas - tia? He says, that the cor - re - gi -

Zuniga. dor veut — que l'on fer - me l'au - ber - ge. Eh bien, nous par - ti -
dor tells — him, it's time to be clos - ing. All right! we'll go a -

Frasquita. rons. Vous viendrez a - vec nous. Non pas! nous, nous res - tons. Et toi, Car -
way: And you shall go with us. No, no! We'd rather stay! And you, Car -

p

men? tu ne viens pas? E - cou -
men? Will you stay here? Just list -

Carmen.

te! Deux mots dits tout bas: Tu m'en veux. Vous en vou-loir! pour -
en! A word in 'your ear! You are vexed! Why am I vexed? How

Zuniga.

quoi? Ce sol-dat l'au-tre jour em-pri-son-né pour
so? The dra-goon, put in jail be-cause he let you

Carmen. Zuniga.

toi... Qu'a-ton fait de ce mal-heu-reux? Main-te-nant il est
go — Have they kill'd him, now, in their spite? Is no lon-ger in

Carmen. *un poco più mosso.*

li - bre! Il est li - - bre! tant mieux. —
 pris - on! Not in pris - on? That's right! —

Bon - soir, messieurs nos a - mou - reux! —
 And now, kind gen - tle - men, good night! —

Frasquita.

Bon - soir, messieurs nos a - mou - reux!
 And now, kind gen - tle - men, good night!

Mercedes: Bon - soir, messieurs nos a - mou - reux!
 And now, kind gen - tle - men, good night!

Carmen. Bon - soir, messieurs nos a - mou - reux!
 And now, kind gen - tle - men, good night!

Bon - soir, messieurs nos a - mou - reux!
 And now, kind gen - tle - men, good night!

No 13. Chorus.

Allegro.

Frasquita.
Mercedes.

Carmen.

Morales.
Zuniga.

Tenors.
(behind
the scenes.)

Basses.

Piano.

Vi-vat! vi - vat le To-ré - ro!
Hur-rah! hur - rah, the To-ré - ro!

Vi-vat! vi - vat le To-ré - ro!
Hur-rah! hur - rah, the To-ré - ro!

Allegro. (♩ = 120.)

ro!
ro!

Vi - vat! vi - vat Es-ca-mil - lo!
Hur-rah! hur - rah, Es-ca-mil - lo!

ro! Vi-vat! vi - vat Es-ca-mil - lo!
ro! Hurrah! hur - rah, Es-ca-mil - lo!

lo! Vi - vat! vi - vat! vi - vat!
lo! Hur - rah! hur - rah! hur - rah!

lo! Vi - vat! vi - vat! vi - vat!
lo! Hur - rah! hur - rah! hur - rah!

Zuniga. *Recit.*

U - ne pro - me - na - de aux flambeaux! C'est le vainqueur des
A torch-light pro - ces - sion I see! 'Twas he who won the

cour - ses de Gre - na - de, Vous - lez - vous a - vec
bull - fight at Gra - na - da. Will you join in a

nous boi - re mon ca - ma - ra - de? A vos suc - cès an -
glass, old friend? You shall be wel - come! Here's to your past suc -

ciens, à vos suc - cès nou - veaux.
cess, to tri - umphs yet to be!

(Entrance of Escamillo)

molto cresc.

ff

Frasquita, Mercedes.

Musical score for "The Song of the Larks" (Act II, Scene II). The score is in 3/4 time and features the following parts:

- Flasquita, Mercedes:** Soprano part, marked *ff* (fortissimo).
- Carmen:** Soprano part, marked *ff*.
- Morales:** Soprano part, marked *ff*.
- Zuniga:** Bass part, marked *ff*.
- Tenors:** Tenor part, marked *ff*.
- Basses:** Bass part, marked *ff* (on the stage.).
- Piano:** Accompaniment for the piano.

The lyrics for the vocal parts are:

Vi - vat! vi - vat le To - ré - ro! Vi - vat! vi -
 Hur - rah! hur - rah, the To - re - ro! Hur - rah! hur -

[illegible]

vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es-ca-mil - lo! Hur-rah! hur - rah!

vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es-ca-mil - lo! Hur-rah! hur - rah!

vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es-ca-mil - lo! Hur-rah! hur - rah!

vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es-ca-mil - lo! Hur-rah! hur - rah!

vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es-ca-mil - lo! Hur-rah! hur - rah!

vi - vat! vi -
hur - rah! hur -

vi - vat! vi -
hur - rah! hur -

vi - vat! vi -
hur - rah! hur -

vi - vat! vi -
hur - rah! hur -

vi - vat! vi -
hur - rah! hur -

The musical score is arranged in two systems. The first system contains four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). Each vocal staff has a vocal line and two blank lines for lyrics, with the lyrics "vat!" and "rah!" written below. The piano part begins with a right-hand melody of eighth and sixteenth notes and a left-hand accompaniment of eighth notes. The second system continues the vocal and piano parts, with the piano right hand featuring more complex rhythmic patterns and the left hand providing a steady accompaniment. The score concludes with a final chord in the piano right hand and a sustained note in the left hand.

Nº 14. Couplets.

Allegro moderato.

Frasquita.
Mercedes.

Carmen.*)

Morales.

Escamillo.

Zuniga.

Tenors.

Basses.

Allegro moderato. (♩ = 108.)

Piano.

ff

The piano accompaniment consists of three systems of staves. The first system shows the right hand with a melodic line featuring eighth and sixteenth notes, and the left hand with a rhythmic accompaniment of eighth notes. The second system continues the melody with triplets and sixteenth notes. The third system features a more complex rhythmic pattern with triplets and sixteenth notes, maintaining the *ff* dynamic.

*) In case the part of Carmen, in the ensembles of the second and third acts, is too low for the voice of the artist taking that rôle, she may sing the part of Frasquita or Mercedes.

Escamillo.

bruscamente, ben ritmato.

f

Vo-tre toast, je peux vous le ren - dre, Se-ñors, se - ñors — car a-vec
For a toast, your own will a - vail — me, Se-ñors, se - ñors! — For all you

p

ff

les sol-dats — Oui, les To- ré-ros, peuvent s'en-tendre;
men of war, — Like all To - ré-ros, as broth-er hail me!

f

sempre f

Pour plai - sirs, — pour plai - sirs, ils ont les combats! —
In a fight, in a fight we both take de - light! —

pp

f

f

Le — cirque est plein, c'est jour de fê - te! Le cirque est plein — du —
'Tis — hol - i-day, the cir-cus full, — The cir-cus full — from

p

ff

haut en bas; — Les spec-ta-teurs, perdant la tête,
rim to floor: — The look-ers-on, beyond con-trol, —

*sempre ff**rit.*

Les spec-ta-teurs s'in-ter-pel-lent à grand fra-cas! —
The look-ers-on now be-gin to mur-mur and roar! —

mf

A-pos-tro- phes, cris et ta-pa-ge — Pous-sés — jusques à
Some are call-ing, And oth-ers bawl-ing, — And howl-ing too, with

la fu-reur! —
might and main! —

Car — c'est — la fê-te
For they — a-wait a

du cou - ra - ge! C'est la fê - te des gens de
sight ap - pal - ling! 'Tis the day of the braves of

cœur! Al-lons! en gar - de! al -
Spain! Come on! make read - y! come

lons! al - lons! ah!
on! come on! ah!

To - ré - a - dor, en gar - de! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

To - ré - a - dor! Et son-ge bien, oui, son-ge en combat - tant
To - re - a - dor! And think on her, on her, who all can see:

f *p* *cresc.* *dim.* *molto dim.* *p* *m*

(fatuously.)

crese. *dim.*

Qu'un œil noir te re - gar - - de Et que l'amour t'attend,
On a dark - eyed la - - dy, And that love waits for thee,

p *3* *pp* *3* *rit poco.* - *a tempo.*

To - ré - a - dor, L'amour, l'amour t'at - tend!
To - re - a - dor, Love waits, love waits for thee!

legg. *colla voce.*

Frasquita, Mercedes.

ff

To - ré - a - dor, en gar - - de! To - ré - a - dor!
Carmen. To - re - a - dor, make read - - y! To - re - a - dor!

ff

To - ré - a - dor, en gar - - de! To - ré - a - dor!
Morales. To - re - a - dor, make read - - y! To - re - a - dor!

ff

To - ré - a - dor, en gar - - de! To - ré - a - dor!
Zuniga. To - re - a - dor, make read - - y! To - re - a - dor!

ff

To - ré - a - dor, en gar - - de! To - ré - a - dor!
TENORS. To - re - a - dor, make read - - y! To - re - a - dor!

ff

To - ré - a - dor, en gar - - de! To - ré - a - dor!
BASSES. To - re - a - dor, make read - - y! To - re - a - dor!

To - ré - a - dor, en gar - - de! To - ré - a - dor!
To - re - a - dor, make read - - y! To - re - a - dor!

p legg.

To - ré - a - dor! — Et son - ge bien, oui,
To - re - a - dor! — And think on her, on

pp

To - ré - a - dor! — En com - bat - tant — son - ge
To - re - a - dor! — And think on her, — think on

pp

To - ré - a - dor! — En com - bat - -
To - re - a - dor! — And think on

Escamillo. *p ma marcatisssimo*

Et son - ge bien, oui, songe en combat - tant, —
And think on her, on her who all can see, —

pp

To - ré - a - dor! — En com - bat - -
To - re - a - dor! — And think on

pp

To - ré - a - dor! — En com - bat - -
To - re - a - dor! — And think on

pp

To - ré - a - dor! — Et son - ge bien, oui, son - ge en com -
To - re - a - dor! — And think on her, on her who all

pp

songe en combat - tant, — Qu'un œil noir te re - gar - - de Et que l'a -
her who all can see, — On a dark - eyed la - - - dy, And that love

Qu'un œil noir te re-garde Et que l'a -
her who all can see, — And that love

tant, — oui, son - ge — que l'a -
her, — think on her, — And that

Qu'un œil noir te re - gar - - de Et que l'a-mour t'at-tend,
On a dark - eyed la - - - dy, And that love waits for thee,

tant, — oui, son - ge — que l'a -
her, — think on her, — And that

tant, — oui, son - ge — que l'a -
her, — think on her, — And that

bat - tant, Qu'un œil noir te re - gar - de Et que l'a - mour
can see, On a dark-eyed la - dy, And that love, love

pp

mour t'at - tend, To - ré - a - dor, L'a-mour, l'a - mour t'at -
 waits for thee, To - re - a - dor! And that love waits for

pp

mour, L'a-mour, l'a - mour t'at -
 waits, And that love waits for

pp

mour, L'a-mour, l'a - mour t'at -
 waits, And that love waits for

pp

To - ré - a - dor! L'a-mour, l'a - mour t'at -
 To - re - a - dor! And that love waits for

pp

mour, L'a-mour, l'a - mour t'at -
 waits, And that love waits for

ppp

mour, t'at -
 love waits for

ppp

t'at - tend, oui, l'a - mour t'at -
 waits for thee, love waits for

pp

tend!
thee!

tend!
thee!

tend!
thee!

tend!
thee!

tend!
thee!

tend!
thee!

ff

mf molto declamato.
Escamillo.

Tout d'un coup, on fait si -
All at once they all are

p

len - ce... on fait si - len - ce... Ah! que se passe-t-il?____
 si - lent, they all are si - lent: Ah, what is go - ing - on?____

f
 Plus de cris, c'est l'instant! Plus de cris, c'est l'instant!
 No cries! the time has come! No cries! the time has come!

ff
 Le tau - reau s'é - lance En bon - dis - sant hors du To - ril!____
 With a might - y bound the bull leaps out from the To - ril!____

f
 Il s'é - lan - ce! il en - tre, il frap - pe!____ un che - val
 With a rush____ he comes, he charg - es!____ a horse is

rou - le, — En - traînant un Pi - ca - dor, —
ly - ing, — Un - der him a Pi - ca - dor! —

f

ff *sempre ff*

Ah!bra-vo! To-ro! hur-le la fou-le! Le taureau va, il vient, il
Ah!bra-vo! To-ro! the crowd is cry-ing! Now he goes on, he halts, he

pp

mf *p* *f colla voce.*

vient et frappe en - cor! — En se - cou - ant — ses ban - de -
turns, charges once more! — Oh how he shakes his ban - de -

f *p*

ril - les, Plein de fu - reur, il court! — le cirque est
ril - las! How mad - ly now he runs! — The sand is

plein de sang! — On se sau-ve, on franchit les
wet and red! — See them running, see them climb the

gril - les! — C'est ton tour — main - te -
bar - riers! — On - ly one — has not

nant! al-lons! en gar - de! al -
fled! Come on! make read - y! come

lons! al - lons! ah! —
on! come on! ah! —

(fatuously.)
p
 To - ré - a - dor, en gar - - de! — To - ré - a - dor! —
 To - re - a - dor, make read - - y! — To - re - a - dor! —

pp

To - ré - a - dor! — Et son-ge bien, oui, son-ge en combat - tant, —
 To - re - a - dor! — And think on her, on her who all can see, —

cresc. *3 dim.*
 Qu'un œil noir te re - gar - - de Et que l'amour t'attend,
 On a dark - eyed la - - dy, And that love waits for thee;

p 3 *pp 3 rit. poco* *a tempo.*
 To - ré - a - dor, — L'amour, l'amour t'at - tend! —
 To - re - a - dor, — that love, love waits for thee! —

legg. *colla voce.* *f*

Carmen. *ff* To - ré - a - dor, en gar - del! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

Morales. *ff* To - ré - a - dor, en gar - del! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

Zuniga. *ff* To - ré - a - dor, en gar - del! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

TENORS. *ff* To - ré - a - dor, en gar - del! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

BASSES. *ff* To - ré - a - dor, en gar - del! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

pp

(Here Carmen may exchange parts with Mercedes.)

p legg.

To - ré - a - dor! Et son-ge bien, oui,
To - re - a - dor! And And think on her, on

To - ré - a - dor! En And com - bat - tant son - ge
To - re - a - dor! *pp* think on her, think on

To - ré - a - dor! En And com - bat -
To - re - a - dor! *pp* think think on

Escamillo. *pp* *mod marcatis.* Et son-ge bien, oui, songe en combat - tant,
And think on her, on her, who all can see,

To - ré - a - dor! En And com - bat -
To - re - a - dor! *pp* And think think on

To - ré - a - dor! En And com - bat -
To - re - a - dor! *pp* And think think on

Et son-ge bien, oui, son - ge en com -
And think on her, on her, who all

pp

songe en combat-tant, — Qu'un œil noir te re-gar - de Et que l'a -
her who all can see, — On a dark-eyed la - dy, And that love

dim. - - -

qu'un œil noir te re-garde Et que l'a -
her who all can see, — And that love

tant, — Oui, son - ge, — que l'a -
her, — think on her, — And that

Qu'un œil noir te re-gar - de Et que l'amour t'at-tend,
On a dark-eyed la - dy, And that love waits for thee,

cresc. *f* *3* *dim.* - - -

tant, — Oui, son - ge, — que l'a -
her, — think on her, — And that

tant, — Oui, son - ge, — que l'a -
her, — think on her, — And that

bat - tant, Qu'un œil noir te re-gar - de Et que l'a - mour
can see, On a dark-eyed la - dy, And that love, love

bat - tant, Qu'un œil noir te re-gar - de Et que l'a - mour
can see, On a dark-eyed la - dy, And that love, love

Frasquita.

pp

mour t'at-tend, To-ré-a-dor, l'amour, l'amour t'at - tend!
waits for thee, To-re-a-dor, And that love waits for thee!

Mercedes.

pp *p espr.*

mour t'at-tend, To-ré-a-dor, l'amour, l'amour t'at - tend! L'a - mour!
waits for thee, To-re-a-dor, And that love waits for thee! for_ thee!

Carmen.

pp

mour, l'amour, l'amour t'at - tend!
waits, And that love waits for thee!

Morales.

pp

mour, l'amour, l'amour t'at - tend!
waits, And that love waits for thee!

Escamillo.

pp *p espr.*

To-ré-a-dor, l'amour, l'amour t'at - tend! L'a -
To-re-a-dor, And that love waits for thee! for_

Zuniga.

pp

mour, l'amour, l'amour t'at - tend!
waits, And that love waits for thee!

ppp

mour, t'at - tend! tend!
love waits for thee! thee!

t'at - tend, oui, l'a - mour t'at - tend!
waits for thee, love waits for thee!

pp

rall. - - - - - *a tempo.*

p espress.

L'a-mour!
for thee!

To - ré - a - dor! To - ré - a -
To - re - a - dor! To - re - a -

rall. - - - - - (looking at Escamillo.)

p espress.

L'a-mour!
for thee!

To - ré - a - dor! To - ré - a -
To - re - a - dor! To - re - a -

(looking at Carmen.)

mour! L'a - mour! L'a - mour! To - ré - a - dor! To - ré - a -
thee! for thee! for thee! To - re - a - dor! To - re - a -

To - ré - a - dor! To - ré - a -
To - re - a - dor! To - re - a -

To - ré - a - dor! To - ré - a -
To - re - a - dor, To - re - a -

To - ré - a - dor! To - ré - a -
To - re - a - dor, To - re - a -

a tempo.

rall. - - - - -

f

3 *3* *3* *3*

3 *3* *3* *3*

Musical score for the song "L'a-mour t'at-tend!". The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and piano accompaniment. The lyrics are: "dor! L'a-mour t'at-tend! / dor! Love waits for thee!". The music is in 2/4 time and features a key signature of one flat (B-flat). The vocal parts are arranged in a five-part setting, with each part having its own line of music and lyrics. The piano accompaniment is written for the right and left hands, with the right hand playing a melody and the left hand providing harmonic support. The score includes dynamic markings such as *ff* (fortissimo) and *And.* (Andante). The piece concludes with a double bar line and a repeat sign.

Nº 14 bis. Recitative.

Recitative.

Escamillo.

La bel - le, un mot: comment t'ap-pel - le -
My fair one, a word! What name may one dare

Carmen.

t-on? Dans mon premier dan- ger je veux di- re ton nom. Carmen! Car-men -
give you? When dan-ger comes a - gain, I would call on your name! Carmen, Car-men -

Escamillo.

ci - ta! Ce-la re-vient au mê-me. Si l'on te di - sait que l'on t'ai-me...
ci - ta! To me 'tis all the same. How if I should tell you, I love you?

Carmen.

Je ré - pon-drais qu'il ne faut pas m'ai - mer.
I should tell you then to be more dis - creet!

Escamillo.

Cet - te ré - pon - se n'est pas ten - dre, Je me con - ten - te -
Your an - swer is not at all ten - der, But to wait - ing and

Carmen.

rai d'es - pé - rer et d'at - ten - dre. Il est per - mis d'at -
hop - ing my heart must sur - ren - der! There is no harm in

Zuniga.

ten - dre, il est doux d'es - pé - rer. Puis - que tu ne viens pas, Car -
wait - ing, And they say, hope is sweet! Well, Car - men, as you will not

Carmen.

men, je re - vien - drai. Et vous au - rez grand tort!
come, I shall come back. That will do you no good!

Zuniga.

Bah! Je me ris - que - rai.
Bah! I'll try a new tack!

Allegro moderato. (♩ = 108.)

Piano.

The musical score is written for piano and consists of six systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a metronome indication of 108 quarter notes per minute. The score begins with a piano (p) dynamic and a forte (f) dynamic. It features various articulations such as accents, slurs, and triplets. The dynamics range from piano (p) to fortissimo (fff). The score concludes with a 'smorz.' (diminuendo) marking and a final 'ppp' (pianissimo) dynamic.

f

espr.

p

cresc.

dim.

p

dim.

smorz.

pp

fff

Nº 14^{quater}. Recitative.

Frasquita. Recitative.

Eh bien vi - te, quel - les nou - vel -
Tell me quick - ly, what are your ti -

Piano.

El Dancaïro.

les? Pas trop mau-vai - ses les nou - vel - les, Et nous pou-vons en -
dings? They're not so bad, ver - y bad ti - dings; For there is still a

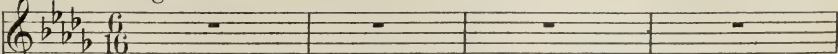
cor fai - re quel - ques beaux coups, Mais nous a -
chance, and we're sure to suc - ceed, But for suc -

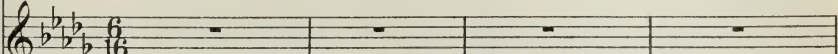
Frasq., Merc., Carmen.

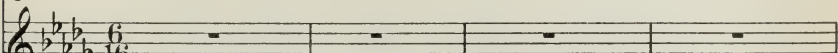
Be-soin de nous?
You need our aid?

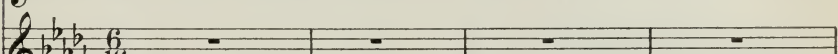
vous be-soin de vous... Oui, nous a-vons be-soin de vous.
cess we need your aid, Yes, for suc-cess we need your aid!

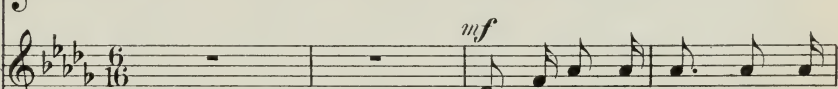
Allegro vivo.

Frasquita. 

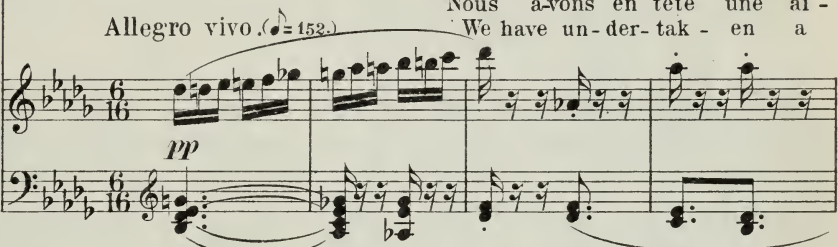
Mercedes. 

Carmen. 

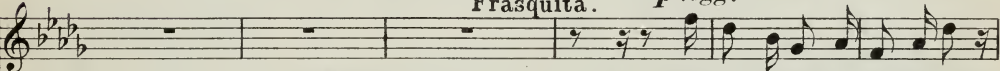
El Remendado. 

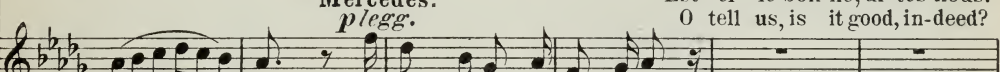
El Dancaïro.  *mf*

Allegro vivo. (♩ = 152.)

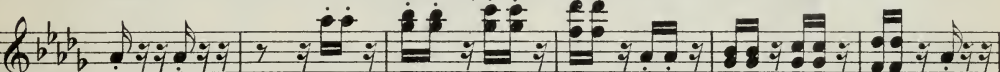
Piano.  *pp*

Nous a-vons en tête une af -
We have un-der-tak - en a

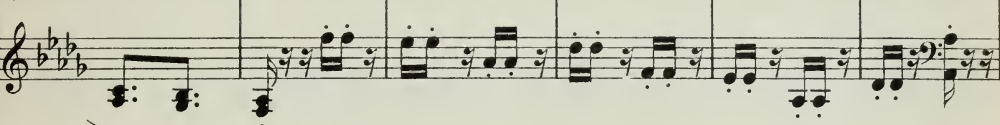
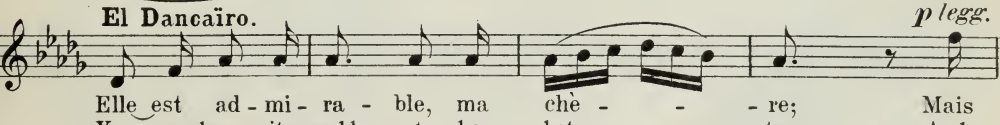
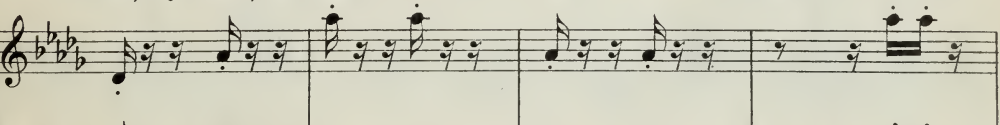
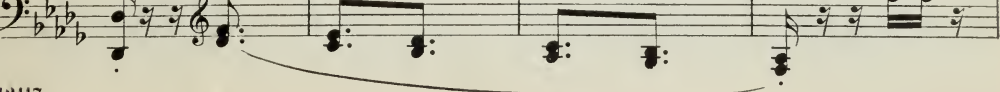
Frasquita. *p legg.* 

Mercedes. *p legg.* 

fai - re - Est-el - le bon-ne, di-tes-nous?
mat - ter - O tell us, is it good, in-deed?

El Dancaïro. *p legg.* 

Elle est ad-mi-ra-ble, ma chè - - - re; Mais
Yes, my dears, it could not be bet - - - ter: And

Frasquita.

Mercedes.

Carmen.

El Remendado.

*p**mf*De
Our

Oui, nous a-vons be- soïn de vous!
Yes, with your aid we can suc-ceed!

nous a-vons be- soïn de vous!
with your aid we can suc-ceed!

(Carmen exchanges
with Mercedes.)*mf*De
Ournous?
aid?*mf*De
Ournous?
aid?De
Ournous?
aid?Quoi!
What!nous?
aid?De vous!
Your aid!De vous!
Your aid!Oui,
Yes,De vous!
Your aid!De vous!
Your aid!Oui,
Yes,

vous a - vez be - soïn de nous?
with our aid you can suc - ceed?

vous a - vez be - soïn de nous?
with our aid you can suc - ceed?

vous a - vez be - soïn de nous, De nous?
with our aid you can suc - ceed? Our aid?

nous a - vons be - soïn de vous!
with your aid we can suc - ceed! De

nous a - vons be - soïn de vous!
with your aid we can suc - ceed! Your

mf

p

(Carmen exchanges with Mercedes.)

mf

De nous? De nous? Quoi!
Our aid? Our aid? What!

mf

De nous? De nous? Quoi!
Our aid? Our aid? What!

De vous! De vous! Oui,
Your aid! Your aid! Yes,

vous! De vous! De vous! Oui,
aid! Your aid! Your aid! Yes,

f

vous a - vez be - soïn de nous?
with our aid you can suc - ceed?

vous a - vez be - soïn de nous?
with our aid you can suc - ceed?

nous a - vons be - soïn de vous! Car
with your aid we can suc - ceed! For

nous a - vons be - soïn de vous! Car
with your aid we can suc - ceed! For

portando la voce. *p* *f* *portando la v.*

nous l'a - vou - ons hum - ble - ment Et fort res -
here we hum - bly tell you now, And do with

nous l'a - vou - ons hum - ble - ment Et fort res -
here we hum - bly tell you now, And do with

El Remendado and El Dancaïro, unis.

p *f*

pec - tu - eu - se - ment, Oui, nous l'a -
all re - spect a - vow, Yes, we with

vou - ons hum - ble - ment:
all re - spect a - vow:

dim.

pp legg.

Quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-ri-e,
When an-y sly in-trigue is weaving, Wheth-er for thieving, Or for deceiving,

pp

Il est toujours bon, sur ma foi, D'avoir les fem - mes a-vec soi.
You will do well, if you pro-vide To have the wom - en on your side!

El Remendado.

Et sans el - les, Mes toutes bel - les, On ne fait ja - mais rien De bien!
Do not scout them, For - with - out them, One nev - er can suc - ceed At need!

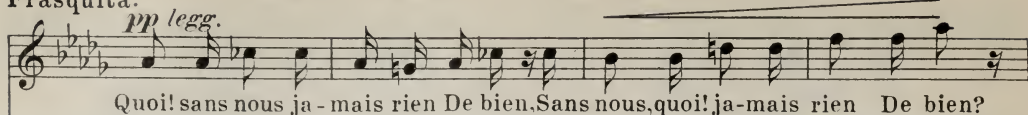
El Dancaïro.

Et sans el - les, Mes toutes bel - les, On ne fait ja - mais rien De bien!
Do not scout them, For - with - out them, One nev - er can suc - ceed At need!

(Carmen exchanges with Mercedes to the last measure on page 166.)

Frasquita.

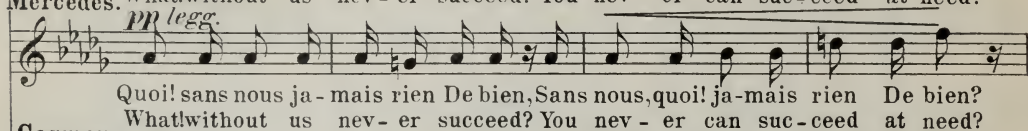
pp legg.



Quoi! sans nous ja - mais rien De bien, Sans nous, quoi! ja-mais rien De bien?

Mercedes.

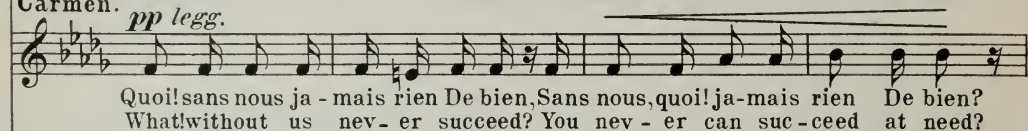
pp legg.



Quoi! sans nous ja - mais rien De bien, Sans nous, quoi! ja-mais rien De bien?

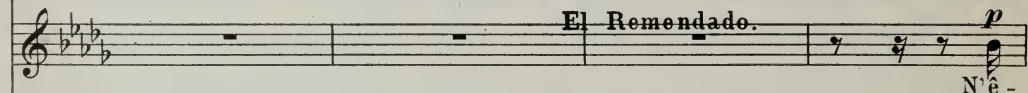
Carmen.

pp legg.



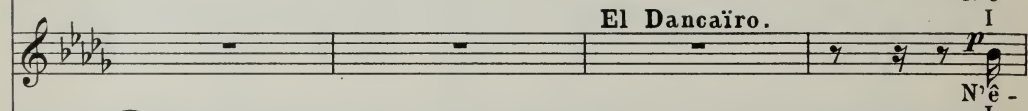
Quoi! sans nous ja - mais rien De bien, Sans nous, quoi! ja-mais rien De bien?

What! without us nev - er succeed? You nev - er can suc - ceed at need?



El Remendado. *p*

N'ê - I



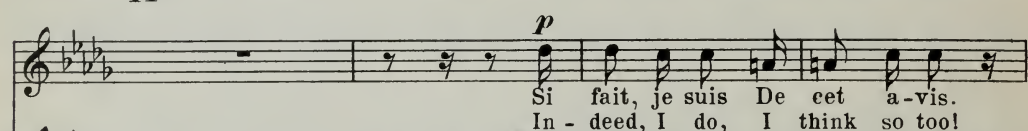
El Dancaïro. *p*

pp



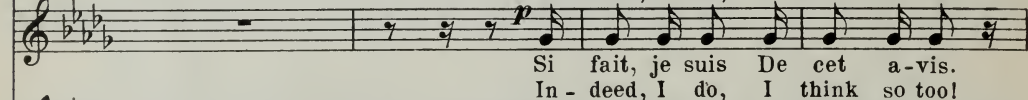
pp

p



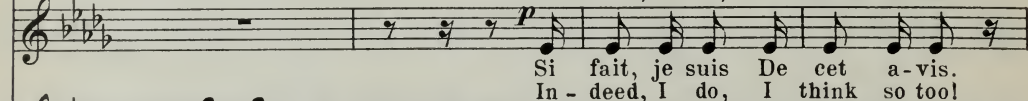
p

Si fait, je suis De cet a-vis.
In - deed, I do, I think so too!



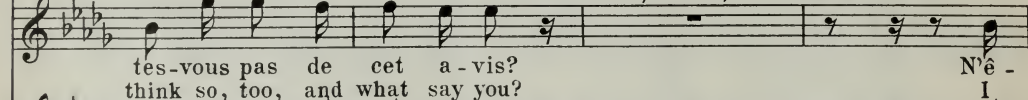
p

Si fait, je suis De cet a-vis.
In - deed, I do, I think so too!



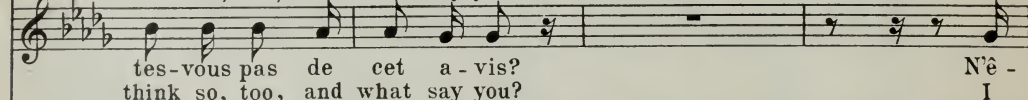
p

tes-vous pas de cet a-vis?
think so, too, and what say you?



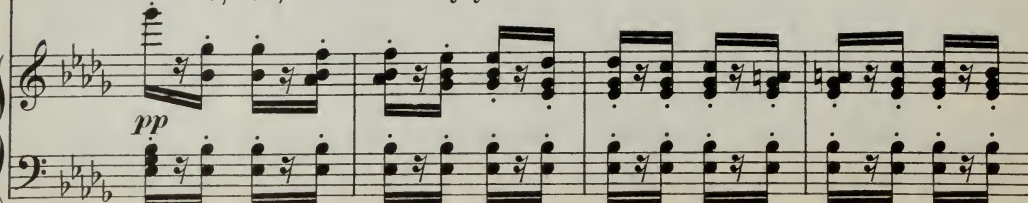
N'ê - I

tes-vous pas de cet a-vis?
think so, too, and what say you?



N'ê - I

pp



pp

Si fait, je suis De cet a-vis, Si
In - deed, I do, I think so, too, I

Si fait, je suis De cet a-vis, Si
In - deed, I do, I think so, too, I

Si fait, je suis De cet a-vis. Si
In - deed, I do, I think so, too, I

tes-vous pas de cet a-vis? Vrai-
think so, too, and what say you? In -

tes-vous pas de cet a-vis? Vrai-
think so, too, and what say you? In -

cresc. fait, vrai-ment, je suis De cet a - vis. *sf* Quand
say, in - deed I do, I think so, too! When

cresc. fait, vrai-ment, je suis De cet a - vis.
say, in - deed I do, I think so, too!

cresc. fait, vrai-ment, je suis De cet a - vis.
say, in - deed I do, I think so, too!

cresc. ment, nê - tes - vous pas de cet a - vis? *sf* Quand
deed, I think so, too, and what say you? When

cresc. ment, nê - tes - vous pas de cet a - vis? *sf* Quand
deed, I think so, too, and what say you? When

cresc.

dim. *p*
 il s'a - git de vo - le -
 an - y sly in - trigue is

p ben marc.
 Quand il s'agit de trom-pe-ri-e, De du-pe-ri-e,
 When an-y sly in-trigue is weaving, Wheth-er for thieving,

p ben marc.
 Quand il s'agit de trom-pe-ri-e, De du-pe-ri-e,
 When an-y sly in-trigue is weaving, Wheth-er for thieving,

dim. *p*
 il s'a - git de vo - le -
 an - y sly in - trigue is

dim. *pp*
 il s'a - git de vo - le -
 an - y sly in - trigue is

ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
 weav - ing, You will do well, if you provide To have the wom -

De vo-le-ri-e, Il est toujours bon, sur ma foi, D'avoir les fem -
 Or for de-ceiving, You will do well, if you provide To have the wom -

De vo-le-ri-e, Il est toujours bon, sur ma foi, D'avoir les fem -
 Or for de-ceiving, You will do well, if you provide To have the wom -

ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
 weav - ing, You will do well, if you provide To have the wom -

ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
 weav - ing, You will do well, if you provide To have the wom -

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
 en on your side! Do not scout them, For, with-out them, One

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
 en on your side! Do not scout them, For, with-out them, One

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
 en on your side! Do not scout them, For, with-out them, One

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
 en on your side! Do not scout them, For, with-out them, One

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
 en on your side! Do not scout them, For, with-out them, One

ne fait ja - mais rien De bien! Et sans el - les,
 nev - er can suc - ceed, At need! Do not scout them,

ne fait ja - mais rien De bien! Et sans el - les,
 nev - er can suc - ceed, At need! Do not scout them,

ne fait ja - mais rien De bien! Et sans el - les,
 nev - er can suc - ceed, At need! Do not scout them,

ne fait ja - mais rien De bien! Et sans el - les,
 nev - er can suc - ceed, At need! Do not scout them,

ne fait ja - mais rien De bien! Et sans el - les,
 nev - er can suc - ceed, At need! Do not scout them,

pp

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

pp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

mp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

mp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

mp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

mp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

ri - e, Il est tou-jours bon, sur ma foi, D'avoir les femmes a - vec
ceiv-ing, You will do well, if you pro - vide To have the wom-en on your

ri - e, Il est tou-jours bon, sur ma foi, D'avoir les femmes a - vec
ceiv-ing, You will do well, if you pro - vide To have the wom-en on your

ri - e, Il est tou-jours bon, sur ma foi, D'avoir les femmes a - vec
ceiv-ing, You will do well, if you pro - vide To have the wom-en on your

ri - e, Il est tou-jours bon, sur ma foi, D'avoir les femmes a - vec
ceiv-ing, You will do well, if you pro - vide To have the wom-en on your

ri - e, Il est tou-jours bon, sur ma foi, D'avoir les femmes a - vec
ceiv-ing, You will do well, if you pro - vide To have the wom-en on your

soi! Oui, sur ma foi!
side! Yes, on your side!

soi! Sur ma foi, Sur
side! On your side, on

soi! Sur ma foi, Sur
side! On your side, on

soi! Sur ma foi, Sur
side! On your side, on

soi! Sur ma foi, Sur
side! On your side, on

f

12117 ∞ * ∞ * ∞ *

Oui, sur ma foi, — Il faut a -
Yes, on your side. — You ought to

ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you

ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you

ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you

ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you

Rit. * Rit. * Rit. * Rit. *

[illegible]

a tempo.

C'est dit, a - lors; vous par-ti - rez?
Then you a - gree? Now let us know?

colla voce. *f* *p a tempo.*

mf **Frasquita.** *mf* **Mercedes.**

Quand vous vou - drez. Quand vous vou - drez.
When shall we go? When shall we go?

f

El Dancaïro. *mf* **Carmen.**

Ah! Ah!
Mais Why, tout de sui - te.
we are read - y!

per-met - tez, per-met - tez!
by your leave, by your leave!

pp

S'il vous plaît de par - tir par - tez!
If you're read - y to go, pray go!

Mais je ne suis pas du voy -
But al - tho' I fear me, you'll

a - ge. Je ne pars pas, Je ne pars
grieve, — I shall not go, I shall not

pas! go! *p* **El Remendado.** Je ne pars I shall not
Car - men, mon a - mour, tu vien - dras, Et
O, Car - men, how can you say no? Sure -
El Dancaïrô.
Car - men, mon a - mour, tu vien - dras, Et
O, Car - men, how can you say no? Sure -

pas, je ne pars pas, je ne pars pas, je ne pars pas!
go, I shall not go, I shall not go, I shall not go!
tu n'au - ras pas le cou - rage De
ly, you can not have the heart To
tu n'au - ras pas le cou - rage De
ly, you can not have the heart To

Frasquita.

Ah!

Ah,

Mercedes.

Ah!

Ah,

Je ne pars
I shall notnous lais - ser dans l'em - bar - ras.
spoil all by not tak - ing part!nous lais - ser dans l'em - bar - ras.
spoil all by not tak - ing part!ma Car - men tu vien - dras
dear - est Car - men, you will go!ma Car - men tu vien - dras
dear - est Car - men, you will go!pas, je ne pars pas, je ne pars pas, je ne pars pas!
go, I shall not go, I shall not go, I shall not go!

El Dancaïro.

Mais, au moins, la rai - son, Car - men,
But, at least, tell us why, Car - men,

Mercedes.

f

El Remendado.

La rai - son, la rai -
Tell us why, tell ustu la di - ras!
Yes, tell us why!*mf* *cresc.**f* Frasquita.*Ad.*La rai - son, la rai - son!
Tell us why, tell us why?

Carmen.

son, la rai - son, la rai - son!
why, tell us why, tell us why?Je la di -
If you mustson, la rai - son, la rai - son!
why, tell us why, tell us why?La rai - son!
Tell us why?Frasquita. *p*rai cer - tai - ne - ment.
know, I shall re - ply!Voy -
Go*p*
Voy - ons!
Go on!*p*
Voy - ons!
Go on!*pp*

ons! Voy - ons!
on! Go on! Carmen.

La rai - son, c'est qu'en ce mo -
The rea - son is that I have

p

Frasquita. *p*

Eh bien?
How so?

Mercedes. *p*

Eh bien?
How so?

ment.
fal - len.

El Remendado. *p*

Eh bien?
How so?

El Dancaïro. *p*

Eh bien?
How so?

pp

Carmen. *p* *Molto riten.*

Je suis a-mou - reu - se!
That I am in love to - day!

a tempo.

ff

a tempo.

ff

Qu'a-t-el-le
What did she

Qu'a-t-el-le dit, qu'a-t-el-le
What did she say? what did she

a tempo.

Molto riten.

pp

ff

ff

El - le dit qu'elle est a - mou - reuse!
She said that she has fall'n in love!

ff

El - le dit qu'elle est a - mou - reuse!
She said that she has fall'n in love!

Oui, —
Yes, —

dit?
say?

A-mou - reuse! a-mou - reu - se!
Fall'n in love! fall'n in love! —

dit?
say?

A-mou - reuse! a-mou - reu - se!
Fall'n in love! fall'n in love! —

a - mou - reu - se!
fall'n in love! —

El Dancairo.

dim.

Voy - ons, Car - men, sois sé - ri -
Oh come, be se - rious, Car - men, I

Carmen.
p molto rall.

eu - se! A - mou - reuse à per - dre l'es - prit! —
pray! — Fit to lose my sens-es for love! —

a tempo, ma un poco riten. (♩ = 132.)

pp colla voce.

m.d.

p (*ironicamente.*)

La cho - se. cer - tes, nous é - tonne, Mais
Your an - swer is, in - deed, sur - pris-ing, But

pp

ce nest pas le pre - mier jour Où vous au -
more than once be - fore, my dove, You have been

pp

rez su, ma mi - gnon - ne, Fai - re mar - cher de
elev - er in de - vis - ing A lit - tle com - pro -

p

pp

front le de - voir, le de - voir et l'a -
mise 'twixt your du - ty, 'twixt your du - ty and your

f

pp

leggeramente.

mour, Fai - re mar - cher le de - voir et l'a - mour.
love, A com - pro - mise 'twixt your du - ty and love!

sempre pp

174 Carmen. *mf* (*francamente.*)

Mes a - mis, je se - rais fort
This eve - ning I should be de -

aise De par - tir a - vec vous ce
lighted To join you in your en - ter -

soir; Mais cet - te fois, ne vous dé -
prise, But, tho' so pres - sing - ly in -

plai - se, Il fau - dra que l'a -
vit - ed, 'Twixt my love and my -

mour passe a - vant le de -
du - ty there is no com - pro -

pp leggieramente.

voir; — Ce soir l'a - mour passe a - vant le de -
mise! — 'Twixt love and du - ty there's no com-pro -

Tempo I.

voir! *f* Ab - so - lu -
mise! *mf* El Dancaïro. My ver - y

Ce n'est pas là ton der-nier mot? —
That word is sure - ly not your last? —

Tempo I. (♩ = 152.)

pp

Frasquita. *f*

ment! Il faut ve -
last! Do not say

Mercedes. *f*

Il faut ve -
Do not say

El Remendado. *cresc.*

Il faut — que tu te lais - ses at - ten-drir! Il faut ve -
You must — let us pre - vail on you to go! Do not say

El Dancaïro. *f*

Il faut ve -
Do not say

cresc.

f

nir, Car - men, — il faut ve - nir!
no, Car - men, — do not say no!

nir, Car - men, — il faut ve - nir!
no, Car - men, — do not say no!

nir, Car - men, — il faut ve - nir! Pour notre af -
no, Car - men, — do not say no! If you re -

nir, Car - men, — il faut ve - nir! Pour notre af -
no, Car - men, — do not say no! If you re -

dimin. Pour notre af - fai-re C'est né-ces - sai-re; Car
If you re - fuse We're sure to lose! For, *p*

dimin. Pour notre af - fai-re C'est né-ces - sai-re; Car
If you re - fuse We're sure to lose! For, *p*

dimin. fai-re C'est né-ces - sai-re; Car en-tre nous—
fuse We're sure to lose! For, as you know,

dimin. fai-re C'est né-ces - sai-re; Car en-tre nous—
fuse We're sure to lose! For, as you know,

dimin. *p*

en - tre nous -
as - you know,
en - tre nous -
as - you know,

p **Carmen.**
Quant à ce
Oh, as for

sempre dimin.

la, je l'ad - mets a - vec vous:
that, I know that it is so:

Frasquita. (Carmen exchanges parts with Mercedes to end of the number.)

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
Mercedes. When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
Carmen. When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
El Rem'do. When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
El Dancaïro. When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp

De vo - le - ri - e, Il est toujours bon, sur ma foi.
Or for de-ceiving, You will do well, if you pro - vide

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de-ceiving, You will do well, if you pro - vide

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de-ceiving, You will do well, if you pro - vide

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de-ceiving, You will do well, if you pro - vide

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de-ceiving, You will do well, if you pro - vide

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de-ceiving, You will do well, if you pro - vide

Ad. *

D'a-voir les fem - mes a - vec soi; Et sans el - les, *p*
To have the wom - en on your side! Do not scout them,

D'a-voir les fem - mes a - vec soi; Et sans el - les, *p*
To have the wom - en on your side! Do not scout them,

D'a-voir les fem - mes a - vec soi; Et sans el - les, *p*
To have the wom - en on your side! Do not scout them,

D'a-voir les fem - mes a - vec soi; Et sans el - les, *p*
To have the wom - en on your side! Do not scout them,

D'a-voir les fem - mes a - vec soi; Et sans el - les, *p*
To have the wom - en on your side! Do not scout them,

D'a-voir les fem - mes a - vec soi; Et sans el - les, *p*
To have the wom - en on your side! Do not scout them,

pp

p

Les tou - tes bel-les, On ne fait ja-mais rien De bien! Et sans el - les,
 For, with-out them, One nev - er can suc - ceed, At need! Do not scout them,

Les tou - tes bel-les, On ne fait ja-mais rien De bien! Et sans el - les,
 For, with-out them, One nev - er can suc - ceed, At need! Do not scout them,

Les tou - tes bel-les, On ne fait ja-mais rien De bien! Et sans el - les,
 For, with-out them, One nev - er can suc - ceed, At need! Do not scout them,

Les tou - tes bel-les, On ne fait ja-mais rien De bien! Et sans el - les,
 For, with-out them, One nev - er can suc - ceed, At need! Do not scout them,

Les tou - tes bel-les, On ne fait ja-mais rien De bien! Et sans el - les,
 For, with-out them, One nev - er can suc - ceed, At need! Do not scout them,

pp

Les tou - tes bel-les, On ne fait ja - mais rien De bien!
 For, with-out them, One nev - er can suc - ceed, At need!

Les tou - tes bel-les, On ne fait ja - mais rien De bien!
 For, with-out them, One nev - er can suc - ceed, At need!

Les tou - tes bel-les, On ne fait ja - mais rien De bien!
 For, with-out them, One nev - er can suc - ceed, At need!

Les tou - tes bel-les, On ne fait ja - mais rien De bien!
 For, with-out them, One nev - er can suc - ceed, At need!

Les tou - tes bel-les, On ne fait ja - mais rien De bien!
 For, with-out them, One nev - er can suc - ceed, At need!

Les tou - tes bel-les, On ne fait ja - mais rien De bien!
 For, with-out them, One nev - er can suc - ceed, At need!

pp

Oui, quand il s'a - git de trom - pe - ri-e, De du - pe - ri-e, De vo - le -
 Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -

pp

Oui, quand il s'a - git de trom - pe - ri-e, De du - pe - ri-e, De vo - le -
 Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -

pp

Oui, quand il s'a - git de trom - pe - ri-e, De du - pe - ri-e, De vo - le -
 Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -

pp

Oui, quand il s'a - git de trom - pe - ri-e, De du - pe - ri-e, De vo - le -
 Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -

pp

Oui, quand il s'a - git de trom - pe - ri-e, De du - pe - ri-e, De vo - le -
 Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -

pp

ri-e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
 ceiving, You will do well, if you pro - vide To have the wom-en on your

ri-e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
 ceiving, You will do well, if you pro - vide To have the wom-en on your

ri-e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
 ceiving, You will do well, if you pro - vide To have the wom-en on your

ri-e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
 ceiving, You will do well, if you pro - vide To have the wom-en on your

ri-e, Il est tou - jours bon, sur ma foi, D'a-vo'r les femmes a - vec
 ceiving, You will do well, if you pro - vide To have the wom-en on your

soi! Oui, sur ma foi! —
 sidel Yes, on your sidel

soi! Sur ma foi, sur
 sidel On your side, on

soi! Sur ma foi, sur
 sidel On your side, on

soi! Sur ma foi, sur
 sidel On your side, on

soi! Sur ma foi, sur
 sidel On your side, on

f

Ad. * *Ad.* * *Ad.* *

Oui, sur ma foi, — Il faut
 Yes, on your side, — You ought

ma foi, Il est tou-jours, tou-jours
 your side, You will do well, do well

ma foi, Il est tou-jours, tou-jours
 your side, You will do well, do well

ma foi, Il est tou-jours, tou-jours
 your side, You will do well, do well

ma foi, Il est tou-jours, tou-jours
 your side, You will do well, do well

Ad. * *Ad.* * *Ad.* * *Ad.* *

a - - - voir les
to - - - have the

bon d'a - voir les
if you have the

bon d'a - voir les
if you have the

bon d'a - voir les
if you have the

bon d'a - voir les
if you have the

Ad. * *Ad.* *

fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en

fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en

fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en

fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en

fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en

ff

Ad. *

a - - - vec soi!
 on - - - your side!

a - - - vec soi!
 on - - - your side!

a - - - vec soi!
 on - - - your side!

Count 4 a - - - vec soi!
4 on - - - your side! *ff*

a - - - vec soi!
 on - - - your side!

ff

sec.

N^o 15^{bis}. Recitative.

Recitative. **Carmen.**

El Dancaïro. *Mais qui donc at-tends - tu? Pres - que*
But whom do you ex - pect? No - thing

Piano.

Moderato. *misurato.*

rien, un sol-dat qui l'au-tre jour_ pour me ren-dre ser -
 much; 'Tis a dra-goön I ex - pect, - who, to do me a

El Remendado.

vi - ce S'est fait mettre en pri - son. Le fait est dé - li -
 ser - vice, Went to pri - son him - self. That is a del - i - cate

El Dancaïro.

cat. Il se peut qu'a-près tout_ ton sol - dat ré - flé -
 point. And may be, af - ter all, - Your dra-goön will con -

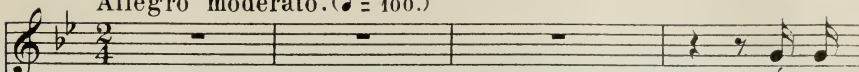
chisse. Es - tu bien su - re qu'il vien - dra?
 sid - er. Are you quite sure that he will come?

No 16. Song.
(Canzonetta.)

185

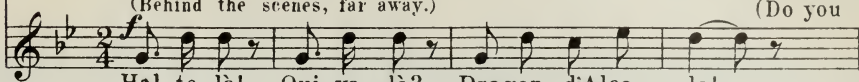
Allegro moderato. (♩ = 100.)

Carmen.



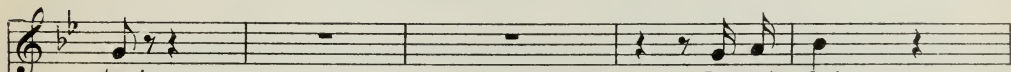
É-cou -
(Do you

Don José.



(Behind the scenes, far away.)

Hal-te-là! Qui va là? Dragon d'Alca - la! -
Have a care! Who goes there? Man of Al - ca - la! -

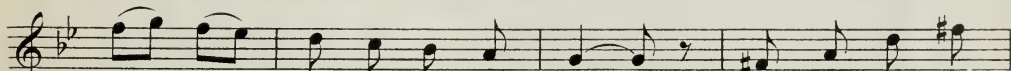


tez!
hear?)

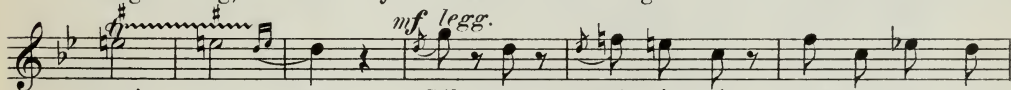
Le voi - là!
(He is near?)



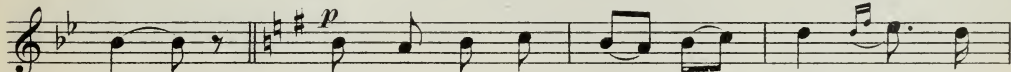
Où t'en vas - tu par là, Dra - gon d'Alca - la? - Moi, je m'en vais
Where are you go-ing there, Man of Al - ca - la? - I have come for



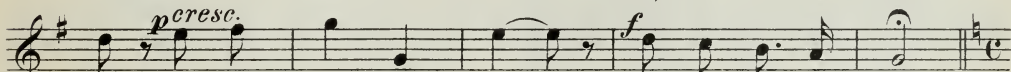
fai - re mor - dre la pous - siè - re A mon ad - ver -
fight - ing, And my ri - val smit - ing Till the dust he's



sai - re. S'il en est ain - si, pas - sez, mon a -
bit - ing! If that is your end, Pass the line, my



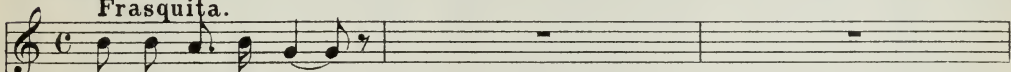
mi. Af - fai - re d'hon - neur. Af - fai - re de
friend! When 'tis hon - or calls, Or love that en -



cœur; Pour nous tout est là, Dra - gons d'Al - ca - la.
thralls, Comrades all we are, Men of Al - ca - la!

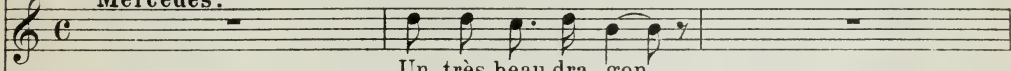
Recit.

Frasquita.



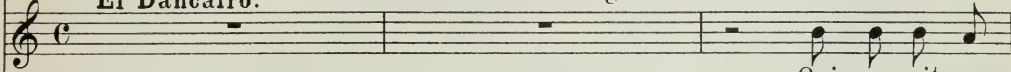
C'est un beau dra - gon.
It's a fine dra - goon.

Mercedes.

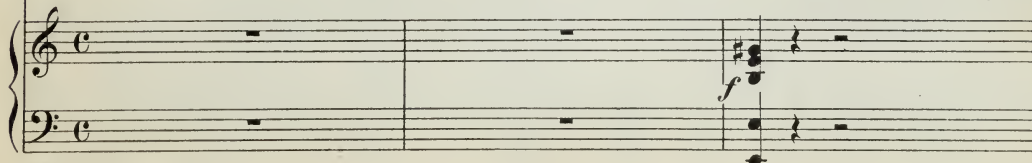


Un très beau dra - gon.
What a fine dra - goon!

El Dancaïro.



Qui se - rait pour
What a man for



Carmen.

Il re - fu - se -
He will not com -

El Remendado.

Dis - lui de nous sui - vre.
Ask him if he'll join us.

nous un fier com - pa - gnon.
us! there's work for him soon.

ra. Soit! on es - saye - ra.
ply. Good! then I will try! -

Mais, es - saye, au moins.
You can try, at least!

Don José.

(the voice approaches little by little.)

Hal - te - là! Qui va là? Dra - gon d'Al - ca - la!
Have a care! Who goes there? Man of Al - ca - la!

Où t'en vas - tu par là, Dra - gon d'Al - ca - la?
Where are you go - ing there? Man of Al - ca - la?

E - xact et fi - dè - le, Je vais où m'ap - pel - le
Ev - er true and ten - der, Faith - ful - ly I wan - der

L'amour de ma bel - le! S'il en est ain - si,
To my sweet-heart yon - der! If that is your end,

Pas - sez, mon a - mi. Af - fai - re d'hon - neur, Af - fai - re de
Pass the line my friend! When 'tis hon - or calls, Or love that en -

cresc. cœur, Pour nous tout est là, Dra - gons d'Al - ca - la!
thralls, Com - rades all we are, Men of Al - ca - la!

Allegro. **Recit.** **Don José.**

Carmen. En-fin c'est toi! Car-
'Tis you-at last! Car-

Piano. *p* *f*

Carmen. **Don José.**

men! Et tu sors de pri-son? J'y suis res-té deux
men! And out of jail to-day? In jail for two months

p alla misura.

Tu t'en plains?
Do you care?

mois. Ma foi non! Et si c'é-tait pour
past! No, not I! And, if it were for

Tu m'aimes donc?
You love me, then?

toi, j'y voudrais être en-co-re. Moi, je t'a-
you, I'd be there still, with pleasure. I? out of

do - - - re.
mea - - - sure!

Allegro.

Meno allegro.

p

Carmen. *Recit.*

Vos of-fi-ciers sont ve-nus tout - à - l'heu-re; Ils nous ont fait dan-
Some of your of - fi-cers were here just now; We had to dance for

ser. Que je meu - re si tu n'es pas ja -
them_ Don José. You are jeal - ous, I'd swear you can't de -

Comment, toi!
For them! you?

f

loux.
ny it!

Tout doux, monsieur, tout
Be qui - et, Sir, be

Eh oui_ je suis ja-loux.
What then? what if I am?

f
fp
p

Attacca subito.

Allegretto.

Carmen.

doux.
qui-et!

Don José.

Allegretto. (♩ = 104.)

Piano.

Carmen. Recit.

(gaily.) 3

Je vais dan - ser en votre hon - neur, Et vous ver - rez, sei -
Now I shall dance for your re - ward, And you will see, my -

colla voce.

gneur, Comment je sais moi - même ac - com - pa - gner ma
lord, The song that I shall sing is of my own in -

a tempo.

(making Don José sit down.)

dan - se! Met - tez - vous - là, Don Jo -
ven - tion! Sit you down here, Don Jo -

(with a serio-comic air.)

sé; — je com - men - ce!
sé! — Now, at - ten - tion!

Allegretto. ($\text{♩} = 108.$)

(dancing, and accompanying herself with the castanets.)

p

La — la — la — la — la — la — la —

*) Castagnette.

pp

la — la — la — la — la — la — la —

f la — *p* la — *mf* la — la — la —

f la — *p* la — *mf* la — la — la —

*) Note: The castanet-part, printed in small notes, may be performed either in the orchestra by one of the players belonging to the latter, or on the stage by the artist singing the rôle of Carmen, in which case the rhythm may be modified at the pleasure of the artist.

p

la la la la la la la

(Bugles behind the scenes as *pp* as possible.)

la la la la la la la

f *p*

la la

Don José. (stopping Carmen.) *3*

Attends un peu, Car - men, rien qu'un mo-
Stop for a moment, Car - men, on - ly a

(surprised.) *3*

Et pourquoi, s'il te plaît?
And what for, if you please?

ment ar-rê - te!
moment! a mo-ment!

Il me semble là -
Do I hear, be -

bas... *f* Oui, ce sont nos clai-rons qui son-nent la re-
low?... Yes, I hear them, our bu - gles, sounding the re -

cresc.

Carmen. *f* (gaily.)

Bra - vo! bra - vo! j'avais beau fai - re; il
Bra - vo! bra - vo! My pains are wast-ed! He's

traite; Ne les entends-tu pas?
treat: Do you not hear them now?

est mé - lan - co - li - que De dan - ser sans or - chestre. Et
tired of see-ing danc-es To the tunes I sup - ply; — So

mf *cresc.*

(dancing, and rattling the castanets.)

vi - ve la mu - si - que Quinous tom - be du ciel! la
wel-come this, that chanc-es To fall down from the sky! Cast.

p *mf* *f*

la la la la la

(the bugles recede *dim.*)

p *mf*

la la la la la

Don José. (again stopping Carmen.)

Tu ne m'as pas com-
You do not under-

-mf *dimin.*

pris, Car-men c'est la re-traite, Il faut que moi, je
stand, Car-men; 'tis the re-treat! It means that I must

p *smorz.*

rentre au quar-tier pour l'ap-pel!
go back to camp for the night!

Molto lento.
p (stupified.)

Carmen.

Au quar-tier! pour l'appel!—
Back to camp? for the night?

colla voce. *pp*

Ah! j'étais vraiment trop bê - te!
Ah! how could I be so stu - pid!

*a tempo.**a piacere.**a tempo.*

Ah! j'étais vrai-ment trop bê - te! Je me mettais en quatre et
Ah! how could I be so stu - pid! Here I've been working hard, and

a tempo.

je faisais des frais, oui, je faisais des frais, Pour a - muser mon- sieur.
tried with all my might, yes, tried with all my might To make you smile, my - lord!—

cresc.

Je chan-tais! je dan-sais! Je crois, Dieu me par-
How I danced! how I sang! how I— Lord save us

donne, Qu'un peu plus, je l'ai - mais!— Ta ra ta ta— C'est le clairon qui
all, Might have loved you ere long!— It is the bu-gle—

*cresc.**dim.*

f *p* *cresc.* *f*

sonne! Ta ra ta ta — Il part — il est par - ti! Va-t'en
call! He's off! now he is gone! Go a -

cresc. *pp*

done, ca - na - ri! (in a rage, throwing
long, sim-ple - ton! Tiens! —
Wait! —

his shako at him.) *cresc.*

prends ton sha-ko, ton sa - bre, ta gi -
here is your cap, your sa - bre, here's your

ff *3* *3*

ber - ne, Et va-t'en, mon gar - çon, va-t'en!
pill - box! Now, be-gone, sil - ly boy, be-gone!

f *ff*

And. *3* *3* *mf*

re-tourne à ta ca - ser - ne! C'est
And go home to your bar - racks! How

ff

*rit.**a tempo.**pp*

mal à toi, Car - men, de te moquer de moi!

Je souffre

cru-el 'tis, Car - men, for you to treat me so! (♩ = 88.)

'Tis hard for

p *espress.**colla voce.*de par-tir,
me to go,car jamais, ja-mais femme,
No wom-an yet has ev-er,Ja-mais femme
No wom-ana-vant toi,
yet, but you,Non, non, ja - mais, —
No, no, not one, —ja-mais femme a-vant
No wom-an yet, buttoi, Aus-si pro - fon - dé - ment n'a - vait troublé mon a -
you, Has moved my heart as you have done with-out en - deav -*Tempo I.**f* *Carmen.**p*

Ta ra ta ta_ mon Dieu! c'est la re - trai - te!

Ta ra ta

Good Lord! it's the re - treat!

me!
or!

(♩ = 152.)

p *Tempo I.*

15

p cresc.

ta_ je vais être en re - tard! Ô mon
and I shall be too late! O good

cresc. *pp*

Dieu! ô mon Dieu! c'est la re -
Lord! O good Lord! it's the re -

cresc. *3*

traï - te! Je vais être en re -
treat, And I shall be too

f

tard! late! Il perd la tê - te.
late! So off he runs_

f *ff* *ff*

il court! Et voi - là son a -
he raves! Now you see how he

f *p*

12117

Poco più mosso.

mour! *f*
 loves! **Don José.** Mais
Why,

Ain - si, ——— tu ne crois pas à mon a - mour!
 And so, ——— you think I do not love you, then?

Poco più mosso. (♩ = 116.)

non! Je ne veux rien en -
 no! I'll nei-ther hear, nor

Eh bien! tu m'en-ten - dras!
 You don't? Then wait and hear!

ten-dre! *mf* 3
 wait! Tu vas te faire at - ten-dre!
You will sure-ly be late!

Tu m'en-ten - dras! ——— *mf* 3
 Now you shall hear! ——— tu m'en-ten -
Now you shall

mf *3* *f*

tu vas te faire at - ten - dre — Non! non! non!
 You will sure - ly be late! No! no! no!

dras! — oui, — tu m'en - ten -
 hear! — yes, — now you shall

p *cresc.*

non! —
 no! —

(violently.)

dras! — Je le veux Car - men, tu m'en - ten -
 hear! — But you must, Car - men, I say, you

ff

And. *

Andante. (♩ = 63.)

(he draws, from the vest of his uniform, the flower which Carmen threw at

dras!
 must!

p espress.

And. *

him in Act I, and shows it to Carmen.)

cresc. *dim.*

And. *

cette o-deur_ je m'eni-vrais Et dans la nuit_ je te vo-
rare per-fume_ was my de-light; I saw your face_ at dead of

p *Poco animato, ma poco.* *crese.*

yais!_ Je me pre-nais_ à te mau-di-re, A
night!_ Then I be-gan_ to curse your name,_ And

dim. *pp*

a tempo. *p*

te dé-tes-ter,_ à me di-re: Pour-quoi faut-il_ que le des-
e'en to detest you, and t'ex-claim:_ Why must it be,_ that in my

a tempo. *dim.* *p*

pp

tin_ L'ait mi-se là_ sur mon che-min!_ Puis
way_ She should be set_ by Des-ti-ny!_ Then,

dim. *p*

cresc. molto.

je m'ac-cusais de blas-phè - me, Et je ne sentais en moi-
I'd call my-self a blas-phem - er, And with-in my heart thrill'd a

pp

cresc. molto.

Ad. * *Ad.* * *Ad.* *

string.

mê - me, Je ne sen - tais qu'un seul dé - sir, un seul dé -
tre - mor, I on-ly knew a sole de - sire, a sole de -

string.

Ad. * *Ad.* * *Ad.* * *Ad.* *

Tempo I.

sir, un seul es-poir: Te re-voir, ô Car - men, oui, te re -
sire, one hope a - lone: Car-men, 'twas to see you, see you, my

f

rit.

colla voce.

Ad. * *Ad.* *

a tempo.

voir! Car tu n'a - vais eu qu'à pa - raî -
own! For hard-ly had you met my vi -

p

a tempo. (♩ = 76.)

Ad. * *Ad.* * *Ad.* *

tre, Qu'à je - ter - un re-gard sur
sion, Or cast a sin - gle glance at

p

dim.

colla voce.

moi, Pour t'em-pa - rer de tout mon ê - tre,
me, Of all my soul you took pos-ses - sion,

dim.

molto.

a tempo.

Ô ma Carmen! Et j'é-tais une chose à toi!
O my Carmen! And I liv'd on-ly yours to be!

pp rall.

colla voce.

pp

sempre pp

Car-men, je t'ai me!
Car-men, I love you!

pp

ppp

Carmen.

ppp Recit.

Non! tu ne m'aimes
No! not for me you

colla voce.

A * Allegretto moderato.

pas! Non! tu ne m'ai-mes
care! No! not for me you

Don José. *pp* 3
Que dis-tu?
What do you say?

Allegretto moderato. (♩ = 80.)

pas! Non!
care! No!

8
Car si tu m'ai-mais, La-
For, if you lov'd me, up

bas, là-bas Tu me sui-
there, 8 up there You'd fol-low

*) In case the part of this duet included between A and B (page 210) is too low for the voice of the artist singing the rôle of Carmen, transpose a tone higher (without transition).

sempre pp

vrais! — me! —
Don José. pp
 Car - men!
 Car - men!

Oui! —
 Yes! —

Là-bas, là - bas dans la mon-
 A - way, a - way to yon - der

sempre pp

ta - - gne,
 moun- - tain,
 Car - men!
 Car - men!

Là-bas, là - bas tu me sui-
 A - way, a - way you'd fol - low

vrais! Sur ton che - val tu me pren - drais Et com-me un
 me! Up - on your horse we hence would flee, You as a

poco cresc.

brave a tra - vers la cam-pa - gne, En crou-pe tu mêm-
 brave man, on - ward like the wind O'er hill and dale with

senza rigore.

colla voce. pp

a tempo.
 por - te - rais!
 me be - hind!

pp
 Là-bas, là - bas dans la mon-
 A - way, a - way to yon - der

a tempo.

ta - - - gne, Là-bas, là - bas tu me sui-
 moun - - - fain, A - way, a - way you'd fol - low
Don José.
 (discon- Car - men!
 certed.) Car - men!

cresc.
 vrais! tu me sui - vrais, Si tu m'ai-
 me! you'd fol - low me, Yes, if you

pp *colla voce.*

a tempo
 mais! Tu n'y dé-pen-drais de per - son-ne; Point d'of-fi-
 lov'd me! Up yon-der you'd be free as air, Of-fi-cer
a tempo. (♩ = 88.)

meno p

cier à qui tu doi-ves o - bé-ir, Et point de re - trai - te qui
 there is none whose com-mand you o-bey, Nor an - y re - treat sound-ing

son-ne Pour dire a l'a-mou - reux qu'il est temps de par-tir!
 there, Tell - ing fond lov - ers, Now you must up and a - way!

p
Le ciel ou-vert, la vie er-ran-te; Pour pa-ys, *cresc. molto.*
Roaming at will be-neath blue skies, All the world for
(♩ = 92.)
poco cresc. -

Iu-ni-vers; Et pour loi, sa vo-lon-
you and me; And for law, what-e'er you

té! Et sur tout la chose en-i-
please! And the best, the dear-est boon, we
cresc. *ff*

vran-te: La li-ber-té! la li-ber-
prize: We all are free! we all are
ff

té! *p* Là-bas, là-bas dans la mon-
free! A-way, a-way to yon-der
Don José. *p*
Mon Dieu!
My God!
(♩ = 80.)
pp

ta - - - gne. Là-bas, là - bas si tu - m'ai-
 moun - - - tain, A - way, a - way you'd fol - low
 (in painful resolution) *p*

Car - men! —
 Car - men! —

mais, — *cresc. molto.* —
 me, — Là-bas, là - bas tu me sui-
 A - way, a - way you'd fol - low

Tais - toi! —
 Oh, hush! — *poco a poco cresc.*

vrais! Sur ton che-val tu me pren - drais! Sur
 me! Up-on your horse we two would flee! Yes,
f

Ah! Carmen. hé - las! tais-toi! tais-
 Ah! Carmen, ah me! no more! oh *cresc. mf*

ton che-val tu me pren-drais Et comme un brave à tra-vers la cam -
 on your horse we hence would flee, You as a brave man on-ward like the

toi! — mon Dieu! —
 hush! my God! —

p *cresc.*

12117 *Ad.* * *Ad.* * *Ad.* * *Ad.* *

con slancio.

pa- wind, O'er hill
 Oui, tu m'em - por - te - rais, Si tu m'ai-
 - gne, and dale with me be - hind! Yes, if you

mais! lov'd me!
 ff
 Oui, nest - ce pas, Là - bas, là -
 Is it not so? A - way, a -

Don José.
 Hé - las! hé - las! pi - tié! Car - men, pi -
 Pit - y! ah me! Oh hush, Car - men, oh

f *mf*

Poco ritenuto.

bas Tu me sui - vras, tu me sui - vras! Là - bas. là -
 way with me you'll go, with me you'll go! A - way, a -
 tié! O mon Dieu! hé - las!
 hush! O my God! pit - - - y!

Poco ritenuto. (♩ = 69.)

p *pp*

bas tu me sui - vras, tu m'ai - mes et tu me sui - vras! Là - bas, là -
 way you'll fol - low me! You love me so, with me you'll go! A - way, a -

sempre pp

bas em - por - te - moi!
way with me you'll go!

Ah! tais - toi! tais - toi!
Ah, no more, no more!

Tempo I.
ppp

cresc.

B Allegro. (♩ = 116.) (wresting himself away from Carmen's embraces.)
Don José. *ff*

Non! je ne veux plus té - cou -
No! I will not hear what you

ff dim. molto.

ter! Quitter mon dra-peau dé - ser - ter C'est la
say! De - sert my flag run a - way That is

f *And.* *3* ***

Carmen. (harshly.)
hon - te c'est l'in - fa - mi - e! Je n'en veux pas! Eh bien!
shame! that is dis-hon - or! It can-not be! In-deed!

And. *3* ***

Non! je ne t'ai-me
No! I love you no

pars!
go!

Don José. *mf* (imploringly.)
Car-men, je t'en pri-e!
Car-men, I im-plore you!

p *cresc. molto.*

plus! Va! je te hais! a-dieu! mais a-dieu pour ja-
more! Go! I hate you! Good-bye! but good-bye for

plus! Va! je te hais! a-dieu! mais adieu pour ja-
more! Go! I hate you! Good-bye! but good-bye for

E-coute! Carmen!
O hear me! Carmen!

ff *mf*

Poco ritenuto. (♩ = 100.)

Don José. (grievingly.) *mf*
mais! Eh bien! soit... a-dieu! a-
ev-er! Good-bye, then! fare-well! fare-

ff *p*

Carmen. *Poco più mosso.*

Va - t-en!
Be off!

dieu pour ja - mais! Car-
well for ev- -er! Car-

cresc. *p* *cresc.* *Poco più mosso. (♩=132.)*

men! a - dieu! a -
men! fare - well! fare -

ff
A - dieu!
Good-bye!

dieu pour ja - mais!
well then for ev- -er!

ff *tutta forza.*

(José goes towards the door; as he is about to open it, someone knocks. Silence.)

Attacca.

Nº 18. Finale.

Allegro moderato.

Frasquita.
Mercedes.

Carmen.

Don José.

mf
Qui frap-pe? qui vient
Who's knocking? I will

El Remendado.

El Dancaïro.

(outside.)

Zuniga.

f
Ho-là! Car-men! ho-là! ho-là!
HoHa! Car-men! hol-la! hol-la!

Sopranos I. II.

Tenors.

Basses.

Allegro moderato. (♩ = 112.)

Piano.

Carmen.

p
là? Tais-toi, tais-toi!
go! Be still, be still!

*pp**cresc.*

Zuniga. (enters after forcing the door.)

(he perceives Don José.)

f

J'ou-vre moi-mê-me... et j'en-tre...
As no one an-swers, I'll en-ter!

f *p* *legg.*

(to Carmen) *leggiere.*

p

Ah!— fi! ah! fi! la bel-le! Le choix n'est pas heu-
Oh,— fie! oh, fie, my charmer! Your taste is not the

reux! c'est se mé-sal-li-er De pren-dre le sol-dat—
best! The match is sure-ly bad To take a plain dra-goon—

trm

(to Don José)

quand on a l'of-fi-cier! Al-lons, dé-cam-pe! Non!
when a cap-tain's to be had! And you be off, Sir! No!

f

Don José.
(calmly, but
resolutely.)

(sternly.) *f* *ff*

Zuniga. Don José.

Si fait!— tu par-ti-ras! Je ne par-ti-rai pas! Drô-le!
You will!— Off with you now! I say, I will not go! Fellow!

Allegro moderato.

Carmen.

(throwing herself between them.)

Don José. (seizing his sabre.)

Au dia - ble le ja -
You're mad - with jealous-

Ton-ner-re! il va pleu-voir des coups!

The dev-il!

You'll try a bout with me!

Allegro moderato. (♩=76.)

ff

p

loux!

y!

A moi!

Come on!

à moi!

come on!

ff

(The Gypsies appear from every side: at a sign from Carmen, El Dancaïro and El Remendado

cresc.

seize Zuniga, and disarm him.)

f

cresc.

ff

Allegretto, quasi Andantino. (♩=92.)

Carmen. (to Zuniga, in a mocking tone.)

p

Bel of - fi - cier, bel of - fi - cier, l'a-mourVous
Now, Cap-tain dear, now, Cap-tain dear, you see That

pp

joue en ce mo-ment un as - sez vi - laintour! Vous ar - ri -
Love has play'd a sor - ry trick on you to - day! You timed your

vez fort mal! Vous ar - ri - vez fort mal! hé - las! et
coming ill! You timed your com-ing ill! A - las! And

poco ritardando.

nous som - mes for - cés. Ne vou - lant ê - tre dé - non - cés. De vous gar -
so, a - gainst our will, Not car - ing to be in your pow'r, You must re -

colla voce. *mf*

Tempo I.

der au moins... pen - dant une heu - re.
 main in ours at least an hour.

El Remendado. (to Zuniga, pistol in hand, but with the utmost politeness.)

Mon cher mon-
 Re - spect - ed

Tempo I. (♩ = 100.)

dim. - - - pp *mf*

sieur! Mon cher mon - sieur! Nous al - lons,
 Sir! Re - spect - ed Sir! If you're quite

El Dancaïro. (to Zuniga, pistol in hand, but with the utmost politeness.)

Mon cher monsieur! Mon cher monsieur, Nous al - lons,
 Re - spect - ed Sir! Re - spect - ed Sir! If you're quite

p

s'il vous plait, quit - ter cet - te de - meu - re; Vous vien - drez
 will - ing, It is time to leave this dwell - ing; Will you not

s'il vous plait, quit - ter cet - te de - meu - re;
 will - ing, It is time to leave this dwell - ing;

Carmen.

(laughing)

C'est u-ne prome-na -
It's on-ly for a walk!

a - vec nous? Vous viendrez a - vec nous?
come with us? will you not comewith us?

Vous viendrez a - vec nous? Vous viendrez a - vec nous?
Will you not comewith us? Will you not comewith us?

de.

f deciso.

Consen-tez-vous?
Do you consent?

Ré-pondez, ca - ma - ra - de.
Now, comrade, let's hear you talk! (accepting the situation

deciso. **Zuniga.** *f*
Consen-tez-vous? Ré-pondez, ca - ma - ra - de. Certain-nement,
Do you consent? Now, comrade, let's hear you talk! I shall be pleas'd,

TENORS.

BASSES.

f
Ré-pon-dez, ca - ma - ra - de.
Now, comrade, let's hear you talk!

Ré-pon-dez, ca - ma - ra - de.
Now, comrade, let's hear you talk!

*deciso.**f*

with good grace.)

p

Dau - tant plus que votre ar - gu - ment Est
and the more, as you all in - sist With

rall.

un de ceux aux-quels on ne ré - sis - te guè - re!
ar - gu - ments that one can real - ly not re - sist!

colla voce. *pp*

a tempo.

(in a merry tone.)

f

Mais gare à vous! gare à vous plus
But, lat - er on, have a care! have a

Allegro moderato. (♩ = 104.)

El Dancaïro.

mf (philosophically.)

tard! ——— La guer - re, c'est la guer - -
care! ——— We know it: war is war!

pp

re! ——— En at - ten - dant, mon of - fi - cier, ———
— But as things are be - tween us now, ———

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!

El Remendado.

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!

TENORS. (exit Zuniga, escorted by the Gypsies.)

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!

BASSES.

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!

Carmen.

mf (to Don José.)
Es - tu des nô - tres main - te - nant?
Will you not be one of us now?

pp *meno* *pp*

Don José.

Carmen.

mf (sighing.)
Il le faut bien!
What can I do!

Ah! Ah! le You're

cresc. *f* *dim.* *molto.*

leggiero.

mot n'est pas ga-lant! Mais, qu'im-por-te!
 not po-lite, I vow! But, no mat-ter!

p

mf
 va... tu t'y fe-ras Quand tu ver-ras
 Ay, you will a-gree When you shall be

p *cresc.*
 Comme c'est beau, la vie er-rante, Pour pa-ys l'u-ni-vers;
 Roaming at will be-neath blue skies, All the world for you and me,

cresc.

ff
 Et pour loi, sa vo-lon-té! Et sur-tout, la
 And for law, what-e'er you please! And the best, the

p *cresc.* *f*


cho-se en-i-vran-te: La li-ber-té! la li-ber-
 dearest boon we prize: We all are free! we all are

ff

Frasquita


and Mercedes. (Carmen exchanges with Mercedes to the end of the act.)

(to Don José.)



Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
Oh come with us o - ver the plains, Fol - low us


(to Don José.)



té! Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
free! Oh come with us o - ver the plains, Fol - low us

El Remendado.

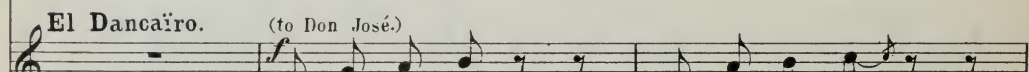
(to Don José.)



A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend, o - ver the plains,

El Dancaïro.


(to Don José.)



A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend, o - ver the plains,


Chorus.

SOPRANOS I. (to Don José.)



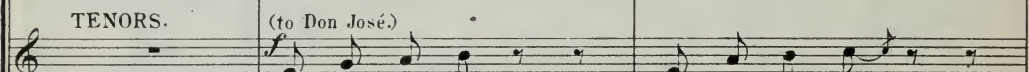
Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
Oh come with us o - ver the plains, Fol - low us

SOPRANOS II. (to Don José.)



TENORS.


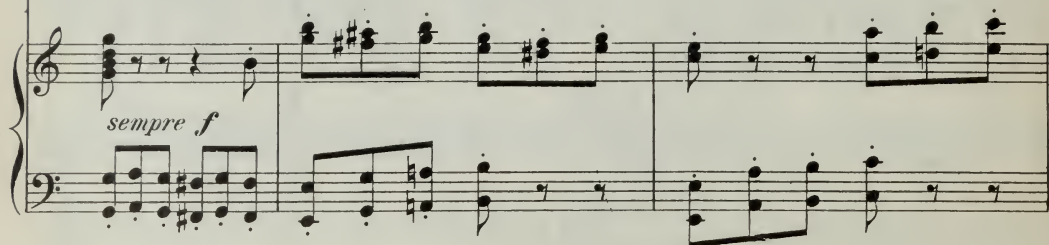
(to Don José.)

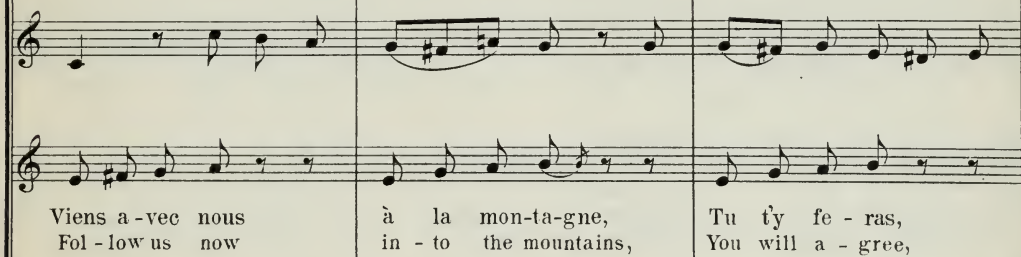
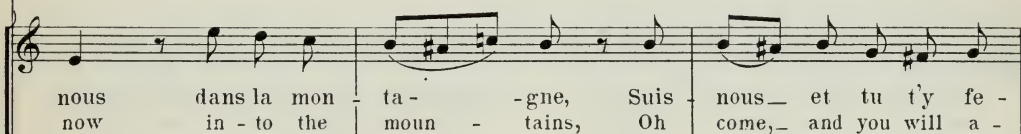
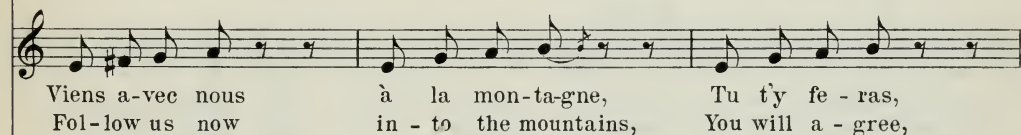
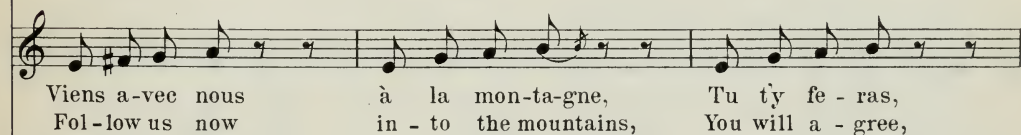
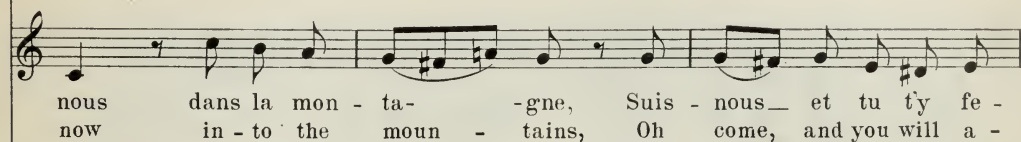
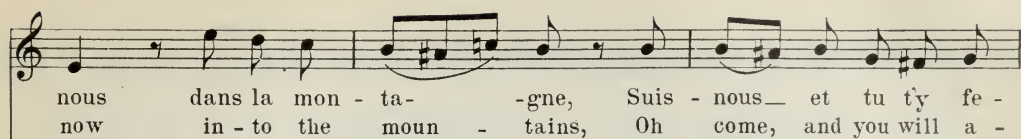


A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend, o - ver the plains,

BASSES.

(to Don José.)


sempre f




ras, tu t'y fe - ras Quand tu ver - ras, — Là-bas,
 gree, You will a - gree, When you shall be — So free,

ras, tu t'y fe - ras Quand tu ver - ras, — Là-bas,
 gree, You will a - gree, When you shall be — So free,

tu t'y fe - ras Quand tu ver - ras, Là - bas, là-bas,
 You will a - gree, When you shall be So free, so free,

tu t'y fe - ras Quand tu ver - ras, Là - bas, là-bas.
 You will a - gree, When you shall be So free, so free,

ras, tu t'y fe - ras Quand tu ver - ras, — Là-bas,
 gree, You will a - gree, When you shall be — So free

tu t'y fe - ras Quand tu ver - ras, Là - bas, là-bas,
 You will a - gree, When you shall be So free, so free,

p Comme c'est beau, la vie er-rante; Pour pa-ys, l'u-ni-vers;
Roaming at will be-neath blue skies, All the world for you and me, *meno p*

p Comme c'est beau, la vie er-rante; Pour pa-ys, l'u-ni-vers;
Roaming at will be-neath blue skies, All the world for you and me, *meno p*

p Com-me c'est beau, la vie er-ran-te;
Roam-ing at will be-neath blue skies, *meno p*

p Com-me c'est beau, la vie er-ran-te;
Roam-ing at will be-neath blue skies, *meno p*

p Comme c'est beau, la vie er-rante; Pour pa-ys, l'u-ni-vers;
Roaming at will be-neath blue skies, All the world for you and me, *meno p*

p Com-me c'est beau, la vie er-ran-te;
Roam-ing at will be-neath blue skies, *meno p*

p Comme c'est beau, la vie er-rante; Pour pa-ys, l'u-ni-vers;
Roaming at will be-neath blue skies, All the world for you and me, *meno p*

p Com-me c'est beau, la vie er-ran-te;
Roam-ing at will be-neath blue skies, *meno p*

p *meno p* *p* *sf* *sf*

cresc. molto. -

Et pour loi, sa vo - lon - té! Et sur -
And for law what - e'er you please! And the

cresc. molto. -

Et pour loi, sa vo - lon - té! Et sur -
And for law what - e'er you please! And the

cresc. molto. -

Pour pa - ys, l'u - ni - vers; Et sur -
All the world for you and me, And the

cresc. molto. -

Four pa - ys, l'u - ni - vers; Et sur -
All the world for you and me, And the

cresc. molto. -

Et pour loi, sa vo - lon té! Et sur -
And for law what - e'er you please! And the

cresc. molto. -

Pour pa - ys, l'u - ni - vers, Et sur -
All the world for you and me, And the

cresc. molto. -

Et pour loi, sa vo - lon té! Et sur -
And for law what - e'er you please! And the

cresc. molto. -

Pour pa - ys, l'u - ni - vers, Et sur -
All the world for you and me, And the

cresc. molto. -

sf * *sf* * *sf* * *sf* *

tout, la cho - seen - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - seen - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - seen - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

tout, la cho - seen - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

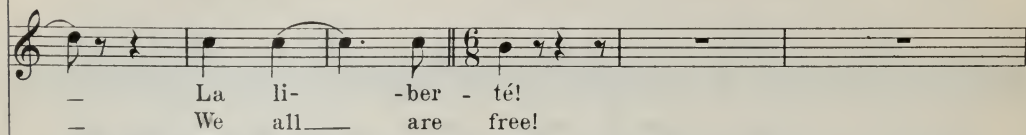
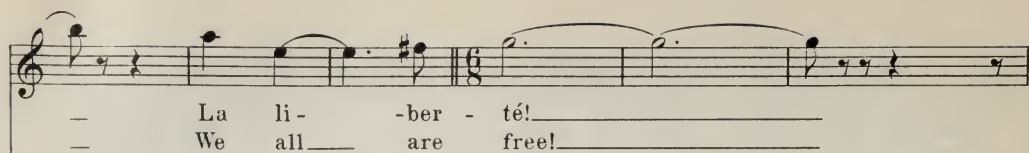
tout, la cho - seen - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - seen - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

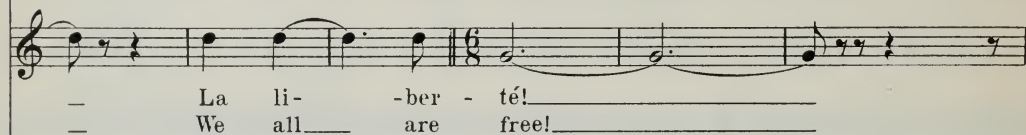
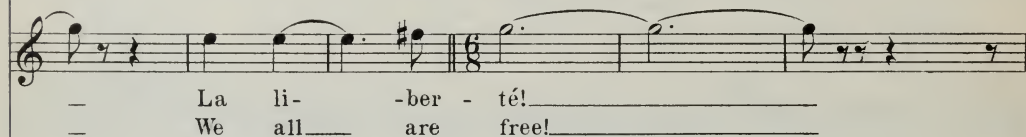
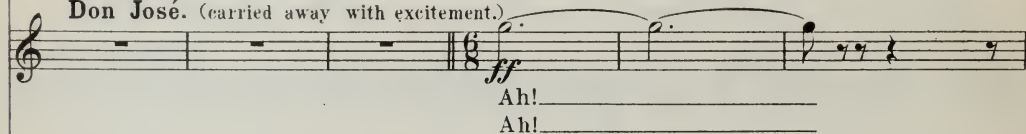
tout, la cho - seen - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - seen - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

f *ff*
 * * * * *



Don José. (carried away with excitement.)



La li-ber-té!
We all are free!

Le ciel ou-Roaming at

mf

mf

La li-ber-té!
We all are free!

Le ciel ou-Roaming at

mf

f dim.

p

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

cresc. - -

vert, la vie er - ran - te, Le ciel ou-vert, la vie er-
will be-neath blue skies, Roaming at will be-neath blue

cresc. - -

vert, la vie er - ran - te, Le ciel ou-vert, la vie er-
will be-neath blue skies, Roaming at will be-neath blue

cresc. - -

cresc. - -

cresc. molto

Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 Be - neath blue skies, All the world for you and me, all the

cresc. molto

Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 Be - neath blue skies, All the world for you and me, all the

cresc. molto

Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 Be - neath blue skies, All the world for you and me, all the

cresc. molto

Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 Be - neath blue skies, All the world for you and me, all the

cresc. molto

Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 Be - neath blue skies, All the world for you and me, all the

molto

ran - - te, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 skies, All the world for you and me, all the

molto

ran - - te, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 skies, All the world for you and me, all the

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui,
world for you and me, For law, what - e'er you please. Ay!

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui,
world for you and me, For law, what - e'er you please. Ay!

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law what - e'er you please. Ay! all the world for

ff

Oui,
Ay!

ff

Oui,
Ay!

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law what - e'er you please. Ay! all the world for

ff

Oui,
Ay!

molto

ff

l'u-ni-vers, tout you and me, for l'u-ni-vers; Pour loi, sa vo-lon-té; Et sur-tout law, what-e'er you please; And then the

l'u-ni-vers, tout you and me, for l'u-ni-vers; Pour loi, sa vo-lon-té; Et sur-tout law, what-e'er you please; And then the

l'u-ni-vers, tout you and me, for l'u-ni-vers; Pour loi, sa vo-lon-té; Et sur-tout law, what-e'er you please; And then the

sur - - - tout, and the sur - - - tout, oui, sur - tout dear - - - est, the dear - est,

sur - - - tout, and the sur - - - tout, oui, sur - tout dear - - - est, the dear - est,

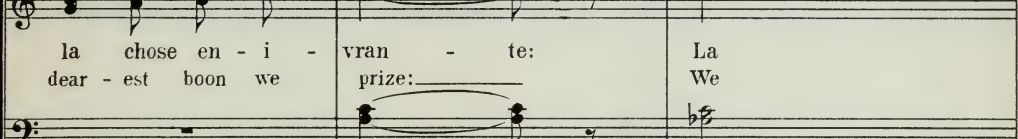
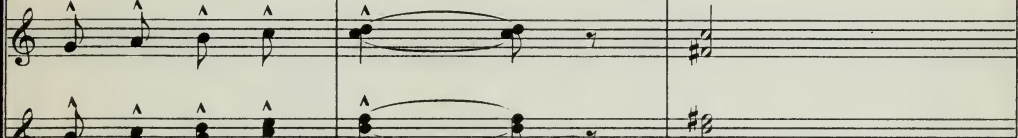
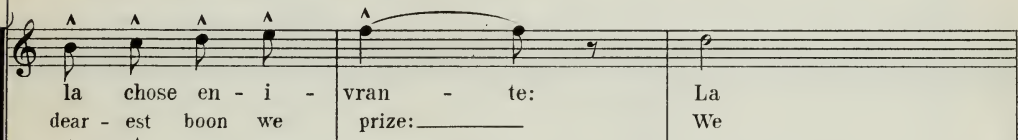
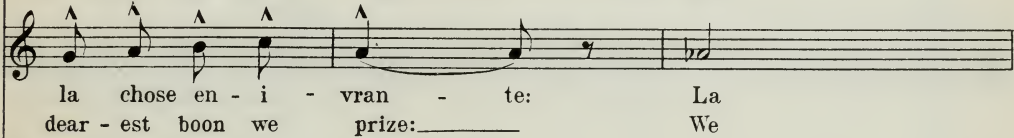
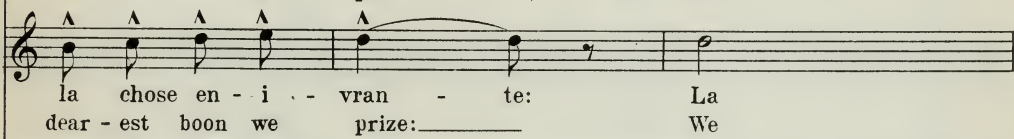
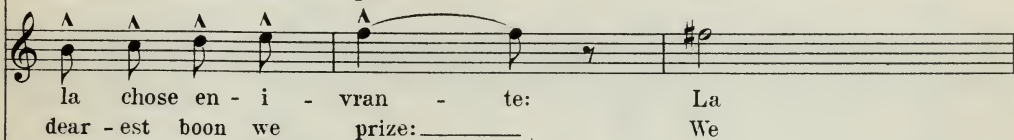
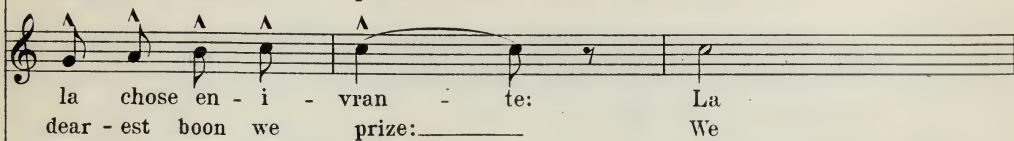
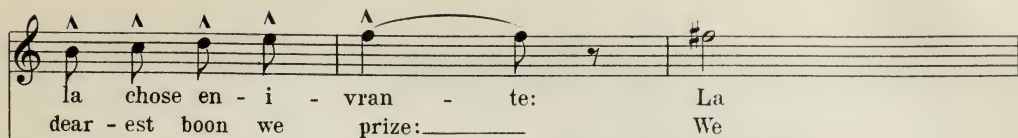
l'u-ni-vers, tout you and me, for l'u-ni-vers; Pour loi, sa vo-lon-té; Et sur-tout law, what-e'er you please; And then the

sur - - - tout, and the sur - - - tout, oui, sur - tout dear - - - est, the dear est

l'u-ni-vers, tout you and me, for l'u-ni-vers; Pour loi, sa vo-lon-té; Et sur-tout law, what-e'er you please; And then the

sur - - - tout, and the sur - - - tout, dear - - - est,

Cresc. * *Cresc.* * *Cresc.* * *Cresc.* *



Oui, _____
Ay! _____



[illegible]

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

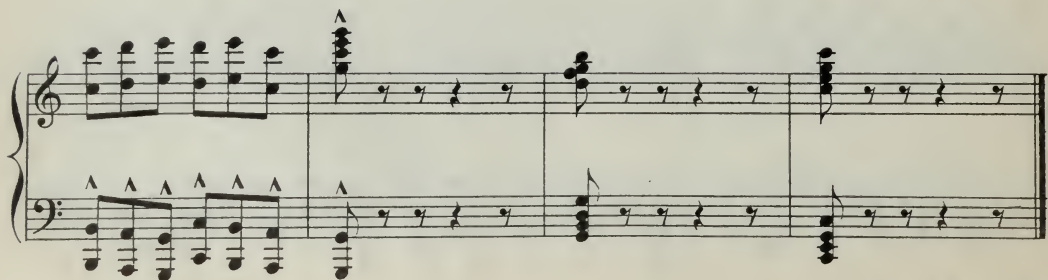
la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

tutta la forza. (Curtain.)



End of Act II.

Entr'acte.

Andantino, quasi Allegretto. (♩=88.)

Piano.

pp

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

ℳ.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The first system begins with a treble staff containing a whole note chord and a bass staff with a triplet of eighth notes. A *cresc.* marking appears in the treble staff.

The second system continues the melodic lines in both staves.

The third system features a *dim molto.* marking in the treble staff.

The fourth system shows a continuation of the musical themes.

The fifth system includes a *pp* (pianissimo) marking in the bass staff and a *smorz.* (morendo) marking in the treble staff.

The sixth system begins with a *ppp* (pianississimo) marking in the bass staff and concludes with an *Attacca.* instruction.

Act III.

A wild spot in the mountains.

No 19. Sextet and Chorus.

Allegretto moderato.

Frasquita.
Mercedes.

Carmen.

Don José.

El Remendado
El Dancaïro.

Sopranos.

Tenors.

Basses.

Gypsy men and Women.

As the curtain rises, a few of the smugglers are seen lying here
and there, enveloped in their cloaks.

Piano.

(Curtain rises.)

Allt^{to} moderato. (♩ = 96.)

The musical score is for a sextet and chorus. It features seven vocal parts and a piano accompaniment. The vocal parts are: Frasquita/Mercedes, Carmen, Don José, El Remendado/Dancaïro, Sopranos, Tenors, and Basses. The piano part is marked with dynamics *f*, *p*, and *pp*. The score includes a stage direction: "As the curtain rises, a few of the smugglers are seen lying here and there, enveloped in their cloaks." The tempo is "Allegretto moderato" and the key signature is B-flat major. The score is divided into three systems. The first system contains the vocal staves and the beginning of the piano accompaniment. The second system continues the vocal parts and the piano accompaniment. The third system concludes the piece with a final piano accompaniment flourish.

Entry of the Gypsies.

The musical score is written for piano in B-flat major (two flats) and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The melody in the treble staff is characterized by eighth-note patterns and occasional sixteenth-note runs. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a series of dynamic markings: *f*, *cresc.*, *f*, *dim.*, and *f*, indicating a crescendo followed by a decrescendo and a final flourish.

pp.

TENORS.

BASSES.

pp

E-cou - te, é -
At-ten - tion, at -

pp

E-cou - te, é -
At-ten - tion, at -

sempre pp

cou - te, com-pa - gnon, é - cou - te! La for - tu - ne est là-bas, là -
ten - tion, com-rades, all to - geth - er! For - tune waits us in the plain be -

cou - te, com-pa - gnon, é - cou - te! La for - tu - ne est là-bas, là -
ten - tion, com-rades, all to - geth - er! For - tune waits us in the plain be -

cresc.

bas;— Mais prends gar - de, pen-dant la rou- -te, Prends
low,— But be care - ful while on the way there, Be

cresc.

bas;— Mais prends gar - de, pen-dant la rou- -te, Prends
low,— But be care - ful while on the way there, Be

cresc.

f *dim. molto.*

gar - de de faire un faux pas! Prends gar - de de faire un faux
wa - ry as you on-ward go! Be wa - ry as you on-ward

f *dim. molto.*

gar - de de faire un faux pas! Prends gar - de de faire un faux
wa - ry as you on-ward go! Be wa - ry as you on-ward

f *dim. molto.*

pp

pas! Prends gar - de de faire un faux pas! É - cou -
go! Be wa - ry as you on-ward go! At - ten -

pp

pas! Prends gar - de de faire un faux pas! É - cou -
go! Be wa - ry as you on-ward go! At - ten -

p *dim. molto.* *pp*

leggiere.

- te, com - pa - gnon, é - cou - te, écou - te, La
- tion all to - geth - er, my com-rades all; Good

leggiere.

- te, com - pa - gnon, é - cou - te, écou - te, La
- tion all to - geth - er, my com-rades all; Good

for-tune est là-bas, là-bas! Prends gar- - - de, prends gar -
for-tune waits us down be-low! Be care - - - ful, be care -

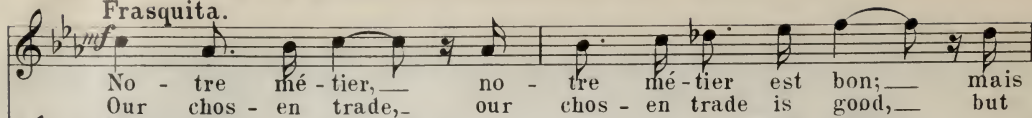
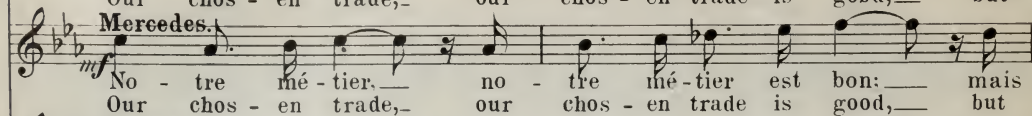
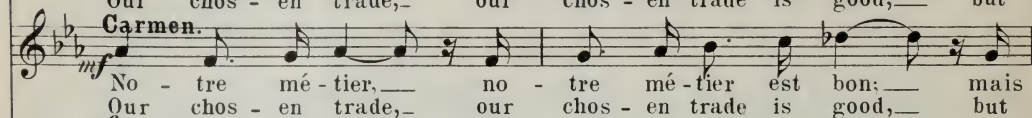
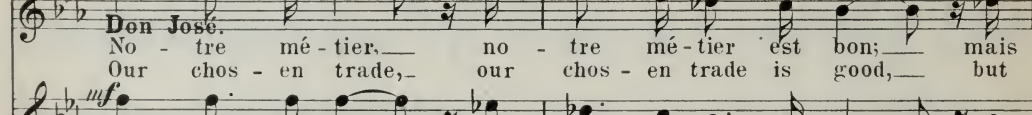
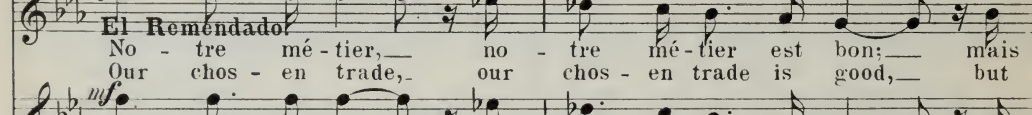
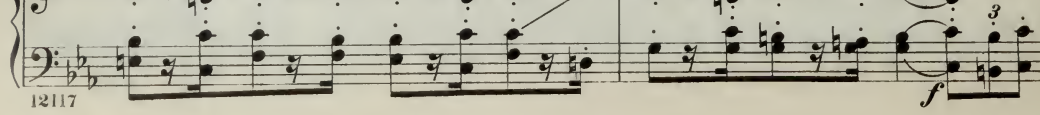
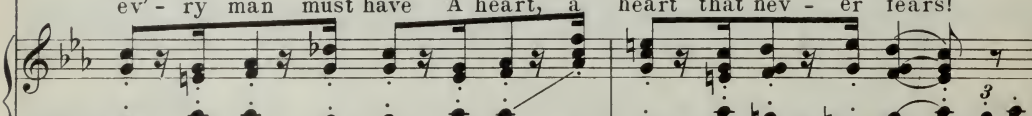
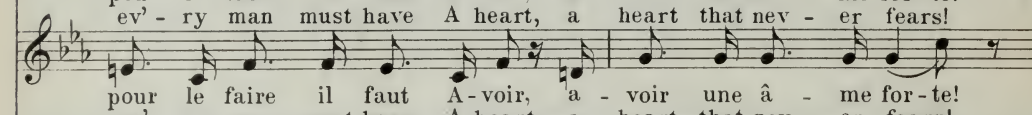
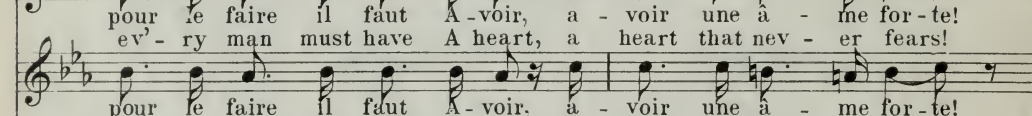
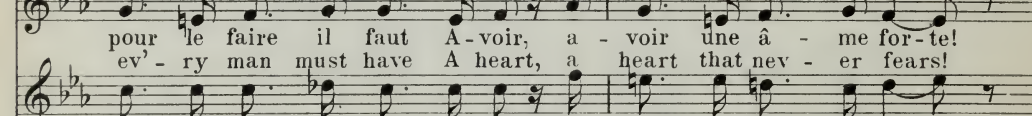
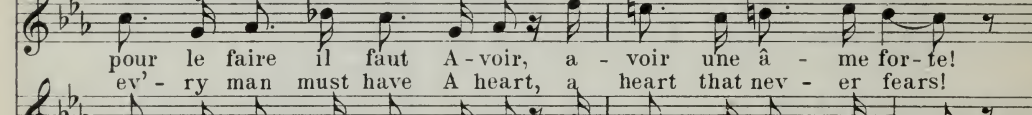
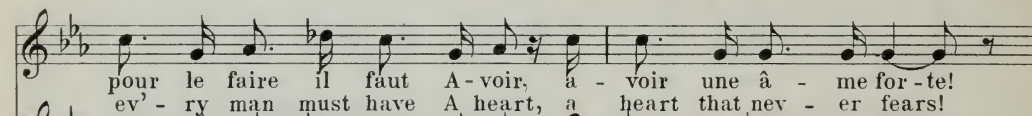
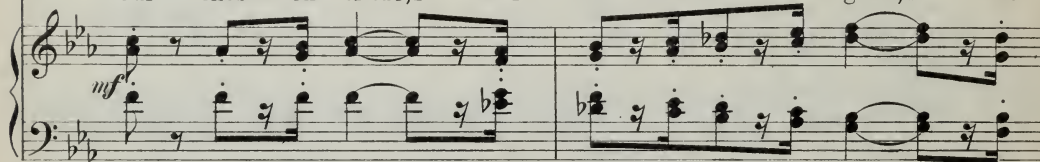
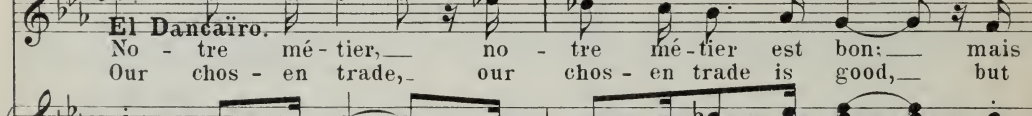
for-tune est là-bas, là-bas! Prends gar- - - de, prends gar -
for-tune waits us down be-low! Be care - - - ful, be care -

de, pendant la rou - te, Prends gar-de de faire un faux pas!
ful while on the way there, Be wa - ry as you on-ward go!

de, pendant la rou - te, Prends gar-de de faire un faux pas!
ful while on the way there, Be wa - ry as you on-ward go!

dim. pp

*Red. **

Frasquita.**Mercedes.****Carmen.****Don José.****El Remendador.****El Dancaïro.**

[illegible][illegible]

f

Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,

Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,

Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,

Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,

Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,

Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,

Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,

p₃ cresc. molto.

Sans sou-ci du tor-rent, Sanssou-ci de l'o-ra-ge!
With-out heed of the storm, without heed of the tor-rent!

p₃ cresc. molto.

Sans sou-ci du tor-rent. Sanssou-ci de l'o-ra-ge!
With-out heed of the storm, without heed of the tor-rent!

p₃ cresc. molto.

Sans sou-ci du tor-rent, Sanssou-ci de l'o-ra-ge!
With-out heed of the storm, without heed of the tor-rent!

p₃ cresc. molto.

Sans sou-ci du tor-rent, Sanssou-ci de l'o-ra-ge!
With-out heed of the storm, without heed of the tor-rent!

p₃ cresc. molto.

Sans sou-ci du tor-rent, Sanssou-ci de l'o-ra-ge!
With-out heed of the storm, without heed of the tor-rent!

p₃ cresc. molto.

Sans sou-ci du tor-rent, Sanssou-ci de l'o-ra-ge!
With-out heed of the storm, without heed of the tor-rent!

p *cresc. molto.* *f* *ff*

12117

Sans sou-ci du sol-dat qui là-bas nous at-tend.
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend.
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend.
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend.
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend.
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend.
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend.
With no heed of the troop down be-low, out of sight,

Qui là-bas nous at-tend Et nous guette au pas - sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!

Qui là-bas nous at-tend Et nous guette au pas - sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!

Qui là-bas nous at-tend Et nous guette au pas - sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!

Qui là-bas nous at-tend Et nous guette au pas - sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!

Qui là-bas nous at-tend Et nous guette au pas - sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!

Qui là-bas nous at-tend Et nous guette au pas - sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!

Qui là-bas nous at-tend Et nous guette au pas - sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!

cresc. molto.

f dim. p

12117

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

SOPRANOS.

pp

A - mi, là-bas
 My friend, be-low

TENORS.

pp

Oui,
 Yes,

BASSES I.

pp

A - mi, là-bas
 My friend, be-low

BASSES II.

pp

Oui,
 Yes,

pp

Ad. *

cou - te, com - pa - gnon, é - cou - te! La for -
 ten - tion, Com - rades all to - geth - er! For - tune

— est la — for - tu -
 — our for - — tune waits

la for -
 for - — tune

— est la — for - tu -
 — our for - — tune waits

la for -
 for - — tune

-ne é - cou - te, é - cou -
 us, At - ten - tion, at - ten -

-tu - -ne
 waits us,

tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be

tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be

tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be

tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be

tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be

- te, com- -pa - gnon, Prends gar- - -de
- tion all to - geth - er, Be care - - -ful

est down là - - -bas, É - -
down be - - -low, At - -

- te, com- -pa - gnon, Prends gar- - -de
- tion all to - geth - er, Be care - - -ful

est down là - - -bas, Prends
down be - - -low, Be

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

— pen - dant — la rou - te, Prends gar - de — de faire un faux
— while on — the way there, Be war - y — wher - ev - er you

coute, é - cou - te, é - cou -
ten - tion, all at ten -

— pen - dant — la rou - te, Prends gar - de — de faire un faux
— while on — the way there, Be war - y — wher - ev - er you

gar - de de faire un faux
war - y as you on - ward

cresc.

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

te! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
tion! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! _____ É - cou - - te, com-pa - gnon, _____
 go! _____ At - ten - - tion, all to - geth -

pas! _____ É - cou - - te, com-pa - gnon, _____
 go! _____ At - ten - - tion, all to - geth -

pas! _____ É - cou - - te, com-pa - gnon, _____
 go! _____ At - ten - - tion, all to - geth -

pp distaccato.
 pas! _____ Com - pa - gnon, é - cou - te, com - pa -
 go! _____ Com-rades all, at - ten - tion, Com-rades

pp distaccato.
 pas! _____ Com - pa - gnon, é - cou - te, com - pa -
 go! _____ Com-rades all, at - ten - tion, Com-rades

pp distaccato.
 pas! _____ Com - pa - gnon, é - cou - te, com - pa -
 go! _____ Com-rades all, at - ten - tion, Com-rades

pas! _____ É - cou - - te, com-pa - gnon, _____
 go! _____ At - ten - - tion, all to - geth -

pp distaccato.
 pas! _____ Com - pa - gnon, é - cou - te, com - pa -
 go! _____ Com-rades all, at - ten - tion, Com-rades

BASSI I & II unis. *pp distaccato.*
 pas! _____ Com - pa - gnon, é - cou - te, com - pa -
 go! _____ Com-rades all, at - ten - tion, Com-rades

pp

— é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
 er, my comrades all, — Good for - tune waits us down be - low; Be

— é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
 er, my comrades all, — Good for - tune waits us down be - low; Be

— é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
 er, my comrades all, — Good for - tune waits us down be - low; Be

gnon, é - cou - te, La for - tune est là - bas;
 all, at - ten - tion! For - tune waits us be - low;

gnon, é - cou - te, La for - tune est là - bas;
 all, at - ten - tion! For - tune waits us be - low;

gnon, é - cou - te, La for - tune est là - bas;
 all, at - ten - tion! For - tune waits us be - low;

— é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
 er, my comrades all, — Good for - tune waits us down be - low; Be

gnon, é - cou - te, La for - tune est là - bas;
 all, at - ten - tion! For - tune waits us be - low;

gnon, é - cou - te, La for - tune est là - bas;
 all, at - ten - tion! For - tune waits us be - low;

gar - de, prends gar - de, pen-dant la rou-te, Prends
care - ful, be care - ful while on the way there, Be

gar - de, prends gar - de, pen-dant la rou-te, Prends
care - ful, be care - ful while on the way there, Be

gar - de, prends gar - de, pen-dant la rou-te, Prends
care - ful, be care - ful while on the way there, Be

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

gar - de, prends gar - de, pen-dant la rou-te, Prends
care - ful, be care - ful while on the way there, Be

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

gar-de de faire un faux pas! Prends gar - de! Prends gar -
war-y as you on-ward go! Be war - y! Be war -

gar-de de faire un faux pas! Prends gar - de! Prends gar -
war-y as you on-ward go! Bé war - y! Be war -

gar-de de faire un faux pas! Prends gar - de! Prends gar -
war-y as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -

gar-de de faire un faux pas! Prends gar - de! Prends gar -
war-y as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -

de! Prends gar-del Prends gar - de!
y! Be war-y! Be war - y!

de! Prends gar-del Prends gar - de!
y! Be war-y! Be war - y!

de! Prends gar-del Prends gar - de!
y! Be war-y! Be war - y!

de! Prends gar-del Prends gar - de!
y! Be war-y! Be war - y!

de! Prends gar-del Prends gar - de!
y! Be war-y! Be war - y!

de! Prends gar-del Prends gar - de!
y! Be war-y! Be war - y!

de! Prends gar-del Prends gar - de!
y! Be war-y! Be war - y!

de! Prends gar-del Prends gar - de!
y! Be war-y! Be war - y!

mf cresc. - - *f dim. molto pp smorzando.*

Ra. *

No 19^{bis}. Recitative.

Recit.

El Dancaïro. *Re-po-sons-nous une heure i - ci, mes ca-ma-ra-des.*
My comrades, rest an hour or two, Bid care de-fi-ancel!

Piano. *f* *pp*

Nous, nous al-lons nous as-su-rer Que
Now we are go-ing to make sure That

le chemin est li-bre Et que sans al-ga-ra-des La contre-ban-de peut pas-
we can pass in safe-ty, And without all annoyance Our merchandise can be brought

ser.
thro'.

pp

Recit. Carmen. (to José.)

Que regardestu
What do you see, be-

Don José.

done? Je me dis que là - bas il ex - iste u - ne
low? I was think - ing that yon - der is liv - ing a

bon-ne et bra-ve vieil - le fem-me qui me croit hon-nête homme.
good, in - dus-tri - ous old wo - man, who thinks me a man of hon - or.

Allegro moderato.

El - le se trompe, hé - las! —
But she is wrong, a - las! —

*Recit.***Carmen.**

Qui donc est cet-te femme?
Who is this good old wo-man?

Don José.
Ah! Carmen, sur mon â - me, ne raille pas—
Ah, Carmen! If you love me, do not speak thus:

Carmen.
Car c'est ma mè - re. Eh bien — va la re - trou-ver tout de
For 'tis my moth-er! In - deed? then you should go back, in a

sui - te. No - tre mé - tier, vois - tu, ne te vaut rien —
hur - ry, For, as you see, our trade nev - er will do, —

Don José.
Et tu fe-rais fort bien de par-tir au plus vi - te. Par-tir, nous sé - pa -
And if you do not go, you are sure to be sor-ry. Go back? leave you be -

alla misura. Carmen. Don José.

rer? hind? Sans dou - te! I said so! Nous sé - pa - rer, Car - Leave you behind, Car -

p espress.

Recit. Carmen.

men — É - cou - te, si tu re - dis ce mot — Tu
men! be care - ful! If you re - peat that word — Why,

f *ff*

me tuerais, peut - ê - tre. Quel re - gard —
then per - haps you'll kill me! What a look! —

p

tu ne répons rien — Que m'importe? après tout, le destin est le maître!
You do not re - ply. What of that? af - ter all, it is Fate, live or die! —

p *f*

p

No 20. Trio.

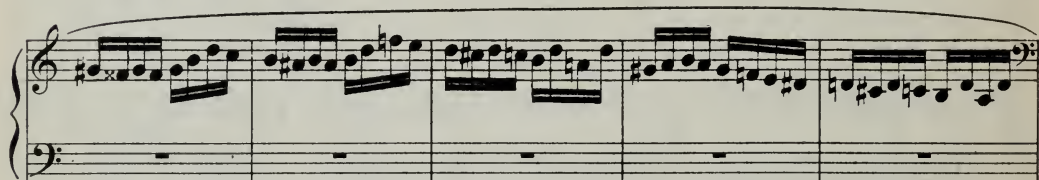
Allegretto con moto.

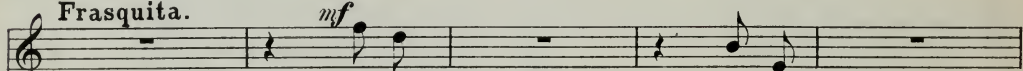
Frasquita. 


Mercedes.  (Frasquita and Mercedes spread cards before them.)

Carmen. 

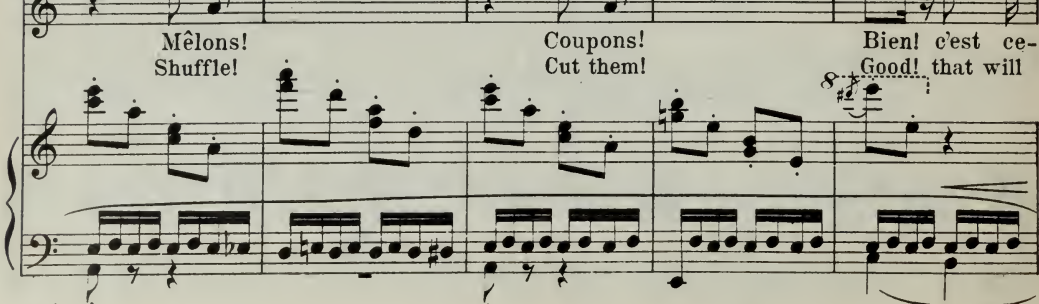
Piano.  *pp*




Frasquita. *mf* 

Mercedes. *mf* 

Mêlons! Shuffle! Coupons! Cut them! Bien! c'est ce- Good! that will



Musical score for a song, featuring vocal and piano parts. The score is written in French and English. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each with a vocal line and a piano accompaniment.

System 1:

Vocal: *f* Bien! — c'est ce — la! / Good! — that will do!

Piano: *mf* (mezzo-forte)

System 2:

Vocal: la! / do!

Piano: *poco sf* (poco sforzando)

System 3:

Vocal: Trois car — tes i — ci, — / Three cards o — ver here, —

Piano: *mp* (mezzo-piano)

System 4:

Vocal: Qua — tre là! / Four to you!

Piano: *poco sf* (poco sforzando)

The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern. The vocal line is in a soprano or alto range.

*con grazia.**p*

Et main - te - nant, par - lez, — mes
My pret - ty toys, now here — you're

*con grazia.**p*

Et main - te - nant, par - lez, — mes
My pret - ty toys, now here — you're

pp

bel - les, De l'a - ve - nir, don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -

bel - les, De l'a - ve - nir, don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -

p legg.

vel - les, Di - tes-nous qui nous tra - hi - ra!
ply - ing, Now tell us who our love will slight!

p legg.

vel - les, Di - tes-nous qui nous
ply - ing, Now tell us who our

p

mf

Di - tes-nous qui nous ai - me-ra!
And who with love our hearts de-light!

tra - hi - ra!
love will slight!

mf

Di - tes-nous qui nous
And who with love our

legg.

Par - lez, par - lez! tell, now tell!
Now tell, now tell! Di - Now

ai - me-ra! Par - lez, par - lez! tell, now tell!
hearts de-light! Now tell, now tell! Par - lez, par - lez! tell, now tell! Di - Now

pp

tes-nous qui nous tra - hi - ra, Di - tes-nous qui nous ai - me -
tell us who our love will slight, And who with love our hearts de -

legg.

tes-nous qui nous tra - hi - ra, Di - tes-nous qui nous ai - me -
tell us who our love will slight, And who with love our hearts de -

legg.

ra! light! Par - lez! tell!
light! Now tell!

p

Par - lez! Oh tell!

pp

Frasquita.

Mercedes.

Par - lez! _____
Oh tell! _____

Par - lez! _____
Oh tell! _____

sempre pp

Moderato. Frasquita.

Moi, je vois un jeune a-mou-reux, Qui m'aime on ne peut davan-
(♩. = 88) I a gay young lov-er be - hold, Who tries of his love to per-

ta - suade - ge: me. Mercedes.
Le mien est très-riche et très-vieux; Mais il
And mine's ver-y wealth-y and old, But he

Frasquita. (haughtily.)

par-le de ma-ri-a-ge! Je me
says he's wil-ling to wed me! On his

cam-pe sur son che-val, Et dans la montagne il m'en-traî-ne!
 horse be-hind him I sit, And off to the mountains he takes-me!

Mercedes.

Dans
A

un château presque ro-yal, Le mien m'installe en souve-rai-ne!
 castle for roy-al-ty fit, The pres-ent my lov-er now makes me!

p *pp*

Frasquita *poco ritenuto.*

De la-mour à n'en plus fi-nir, Tous les
 Love is mine, as much as I care, Ev-'ry

poco ritenuto.

a tempo. Mercedes. *cresc.*

jours, nou-vel-les fo-li-es! De l'or tant que j'en puis te-nir, Des di-a-
 day new pleasures in-vite me! Of gold I've e-nough and to spare, Diamonds and

a tempo *pp*

Frasquita.
quasi recit.

mants, des pier-re - ri - es! Le mien de-vent un chef fa
rings, all to de - light me! My lov - er be-comes a great

colla voce.

a tempo. *senza rigore.* *a tempo animato.* (♩ = 108) **Mercedes.**

meux, Cent hommes marchent à sa sui - te! Le mien_ le
chief, A hundred men wait on his plea - sure! And mine_ and

colla voce. *mf dim.*

cresc.

mien_ en eroi - rai-je mes yeux? oui_
mine_ Oh, it pass-es be- lief! yes_

cresc. *trium*

(joyfully.) *ff*

Il meurt! — Ah! —
he dies! — Ah! —

cresc. molto. *f*

poco riten. *dim.*

Je suis veu - ve et j'hé - ri -
I've his ti - tle and trea -

poco riten. *p* *mf*

Tempo I.

p *con grazia.*

Ah! _____ Par - lez en - cor, par - lez, mes_

Ah! _____ My pret - ty toys now here_ you're

p *con grazia.*

te! _____ Par - lez en - cor, par - lez, mes_

sure! _____ My pret - ty toys now here_ you're

Tempo I. (♩ = 112)

p *dim.* *pp*

leggr.

bel - les; De l'a - ve - nir, don - nez-nous des nou-vel - les, Di -

ly - ing, To all we ask be truth-ful in re - ply - ing, Now

bel - les; De l'a - ve - nir, don - nez-nous des nou-vel - les,

ly - ing, To all we ask be truth-ful in re - ply - ing,

p

mf

tes-nous qui nous tra - hi - ra! Di -

tell us who our love will slight! Now

p *leggr.*

Di - tes-nous qui nous tra - hi - ra!

Now tell us who our love will slight!

mf

tes-nous qui nous ai - me-ra! Par -
 who with love our hearts de-light! Now

Di - tes-nous qui nous ai - me-ra! Par -
 And who with love our hearts de-light! Now

lez, par - lez! Par - lez, par - lez! Di - tes-nous qui nous
 tell, oh tell! Oh tell, oh tell! Now tell us who our

lez, par - lez! Par - lez, par - lez! Di - tes-nous qui nous
 tell, oh tell! Oh tell, oh tell! Now tell us who our

tra - hi - ra, Di - tes-nous qui nous ai - me - ra!
 love will slight, And who with love our hearts de - light! —

tra - hi - ra, Di - tes-nous qui nous ai - me - ra!
 love will slight, And who with love our hearts de - light! —

Mercedes.

For - tu - ne!
 A for - tune!

Handwritten notes: *mf*, *f*, *legg.*, *p*, *pp*, *f*, *fp*, *A*

Frasquita.

A - - mour!
A heart!

sempre pp

Carmen.

Voy- ons, - que j'es- saie à mon tour. -
Let's see! - I will try for my part. -

p

Andantino. (♩ = 84) (Carmen turns up the cards, on her side.)

sempre pp

f

(almost spoken.)

Carreau! Pi-que!
Diamonds! Spades!

ff

pp

La mort! J'ai bien lu -
To die! So it is. -

ff

pp

From this sign Φ ,

moi d'abord, Ensui-te lui_ pour tous les deux, la mort!_
First come I, afterwards he— Both of us are, to die!—

cresc.

by retaining $D\sharp$ instead of taking $D\flat$, one may transpose a semitone higher ($F\sharp$ minor instead of F minor) to the sign Φ on p. 274; then execute the 2 measures A and B in small notes, as written, and proceed to the next.

riten.

fff *p*

Andante molto moderato. ($\text{♩} = 66$) (with simplicity and very evenly.)

pp *ppp*

En vain pour é - vi - ter les ré - ponses a -
In vain, to shun the answer that we dread to

p *ppp*

mères, En vain tu mê - le - ras, — Ce - la ne sert à
hear, To mix the cards we try, — 'Tis all of no a -

p *ppp*

rien. les car - tessont sin - cè - res Et ne men - ti - ront pas! —
vail, they still re - main sin - cere, And they can nev - er lie! —

Dans le li-vre d'en haut si ta page est heu - reuse, Mê-le et cou - pe sans peur:—
 If in the Book of Fate you have a shining page, Se-re-nely cut and deal;—

poco sf La car - te sous tes doigts se tour-ne-ra joy - euse, T'annonçant
 The card that you shall turn will no - thing ill pre - sage, And fu-ture

le bon-heur! — Mais si tu dois mou - rir, Si le mot re - dou -
 joy re - veal! — But if you are to die, If that so dread-ful

poco cresc. table Est é - crit par le sort, — Recom-mence vingt
 word Be writ by Fate on high, — You may try twenty

fois, la carte im-pi-to - yable Ré-pé-te - ra: la mort! —
 times, Un-pi - ti - ful the card Will but re - peat: "You die!" —

- cresc. molto. - *ff*

Oui, si tu dois mou -rir, Re-commen-ce vingt fois, _____
 Yes, if you are to die, You may try twen-ty times, _____

cresc. *f* *dim.*

mf poco rit.

la carte im-pi-to - ya - ble Ré-pé-te-ra: la
 Un-pi - ti-ful the card _____ Will but re-peat: "You

colla voce.

molto *pdim.*

a tempo. (turning up the cards.) *f*

mort! _____ En - cor! _____
 die! " _____ A - gain! _____

p *f*

ff

En - cor! _____ Tou - jours la
 A - gain! _____ All hope is

cresc. *ff*

A B

Toujours la
 All hope is

Tempo I.

Frasquita.

con grazia.

Par - lez en - cor, par - lez, mes -
My pret - ty toys, now here you're

Mercedes.

con grazia.

Par - lez en - cor, par - lez, mes -
My pret - ty toys, now here you're

Carmen.

mort!
vain!

Tempo I. (♩ = 112)

pp

bel - les; De l'a - ve - nir don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -

bel - les; De l'a - ve - nir don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -

p legg.

vel - les, Di - tes - nous qui nous tra - hi - ra!
ply - ing. Now tell us who our love will slight!

p legg.

vel - les, Di -
ply - ing. Now

En - cor!
A - gain!

mf
 Di - tes-nous qui nous ai - me-ra!
 And who with love our hearts de-light!

tes-nous qui nous tra - hi - ra!
 tell us who our love will slight!

f
 En - cor!
 A - gain!

mf

f

p

Par - lez en - cor! Par -
 Now tell, oh tell! Oh

tes-nous qui nous ai - me-ra! Par - lez en - cor! Par -
 who with love our hearts de-light! Now tell, oh tell! Oh

ff

Le dé - ses - poir!
 For me, de - spair!

f

mp

legg.

lez en - cor! Di - tes-nous qui nous tra - hi - ra, Di -
 tell, oh tell! Now tell us who our love will slight, And

legg.

lez en - cor! Di - tes-nous qui nous tra - hi - ra, Di -
 tell, oh tell! Now tell us who our love will slight, And

mf

f

ff

La mort! la mort! En -
 To die! to die! A -

tes nous qui nous ai - me - ra! A -
 who with love our hearts de - light! A -

tes nous qui nous ai - me - ra! For - tu - ne!
 who with love our hearts de - light! A for - tune!

cor! ——— la to mort! ———
 gain: ——— die! ———

legg. *p*

mour! heart! *mf* A -
 heart! *mf* A

For - tu - ne!
 A for - tune!

Tou - jours la mort!
 All hope is vain! *pp*

mour! heart! *p* En -
 heart! *p* A -

Tou - jours la mort!
 All hope is vain! *cresc.*

En - cor! en -
A - gain! a -

cor! en - cor! en -
gain! a - gain! a -

En -
A -

molto

ff en - cor!
gain! a - gain!

ff en - cor!
gain! a - gain!

ff en - cor!
gain! a - gain!

ff *p*

ff

No 20^{bis}. Recitative.

Carmen. *Recit.* **El Danc.**

Allegro.

Eh bien? Eh
And now? And

Piano. *f*

bien, nous essaye-rons de pas-ser et nous pas-se-rons. Res-te là-haut, Jo-
now, we are going to try to pass, and we shall go thro'. You stay up here, Jo-

sé, gar-de les mar-chan-di-ses.
sé, Watch what we leave be-hind us.

Frasquita. **El Dancaïro.**

La route est-el-le li-bre? Oui, mais gare aux sur-
You say, the road is clear? Yes, but still, they may

pri - ses! J'ai sur la brèche où nous de-vons pas -
find us! Near by the breach thro' which we have to

ser vu trois doua-niers: Il faut nous en dé - bar-ras -
climb, I saw three guards! they must be dis-posed of in

Carmen. alla misura.

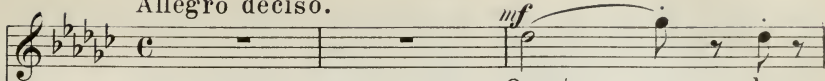
ser. Pre - nez les bal - lots, et par -
time. Then let each man shoul - der his

tons; — Il faut pas - ser — nous pas-se - rons!
bale; — We have to pass, and pass we shall!

Nº 21. Morceau d'ensemble.

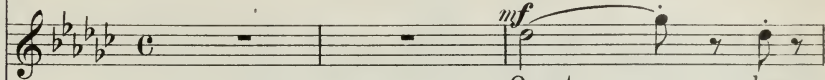
Allegro deciso.

Frasquita.



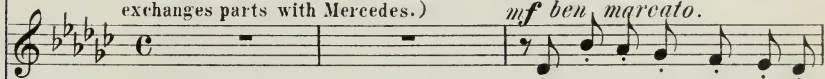
mf
Quant au doua -
As for the

Mercedes.



mf
Quant au doua -
As for the

Carmen.



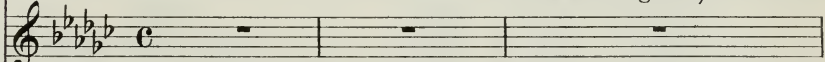
(Throughout this number, Carmen
exchanges parts with Mercedes.)

mf ben marcato.

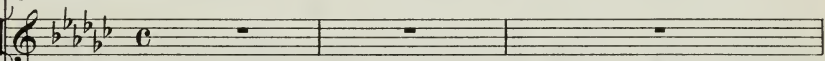
Quant au douanier, quant au doua -
As for the guard, as for the

El Remendado.

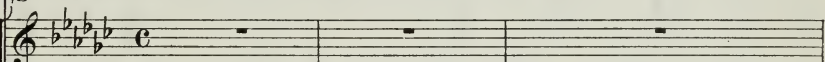
El Dancaïro.



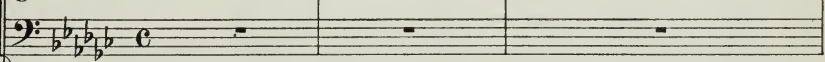
Sopranos.



Tenors.

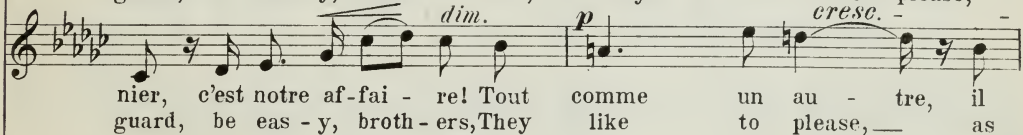
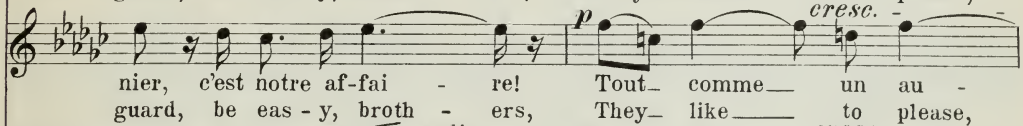
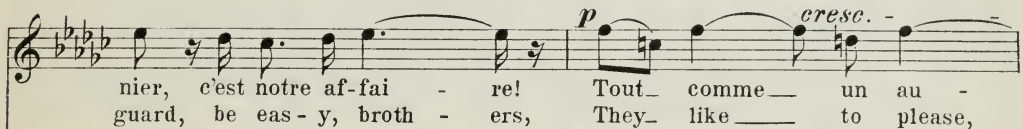
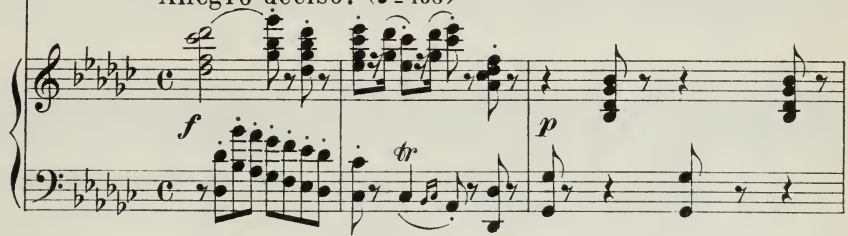


Basses.



Allegro deciso. (♩ = 108)

Piano.



dim. *p* *cresc.*

tre il aime à plaire, Il ai - me à
as well as oth-ers, They like to

dim. *p* *cresc.*

tre il aime à plaire, Il ai - me à
as well as oth-ers, They like to

dim. *p* *cresc.*

aime à plai - re, il aime à plaire, Il aime à .
well as oth - ers, they like to please, They like to

dim. *p* *cresc.*

f *p*

fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
be gal-lant, and more! Ah! Let us go on a while be -

f *p*

fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
be gal-lant, and more! Ah! Let us go on a while be -

f *p*

fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
be gal-lant, and more! Ah! Let us go on a while be -

f *dim.*

vant! Quant au doua - nier, c'est notre affai - re!
fore! As for the guard, be eas-y, broth - ers!

vant! Quant au doua - nier, c'est notre affai - re!
fore! As for the guard, be eas-y, broth - ers!

vant! Quant au douanier, quant au doua - nier, c'est notre affai - re! Tout
fore! As for the guard, as for the guard, be eas-y, brothers! They

SOPRANOS I.

SOPRANOS II.

Quant au doua - nier, c'est leur af - fai - re!
As for the guard, be eas-y, broth - ers!

Quant au douanier, quant au doua - nier, c'est leur af - fai - re! Tout
As for the guard, as for the guard, be eas-y, brothers! They

p *cresc. f*

Tout com - me un au - tre il aime à plaire, Il
They like to please, as well as oth - ers, They

Tout com - me un au - tre il aime à plaire, Il
They like to please, as well as oth - ers, They

comme un au - tre il aime à plai -
like to please, as well as oth -

Tout com - me un au - tre il aime à plaire, Il
They like to please, as well as oth - ers, They

comme un au - tre il aime à plai -
like to please, as well as oth -

dim.

p ai - like - me à to fai - re le ga-lant, Ah!
be gal-lant, and more! Ah!

p ai - like - me à to fai - re le ga-lant, Ah!
be gal-lant, and more! Ah!

re, il aime à plaire, Il aime à fai - re le ga-lant, Ah!
ers, they like to please, They like to be gal-lant, and more! Ah!

p ai - like - me à to fai - re le ga-lant, Ah!
be gal-lant, and more! Ah!

re, il aime à plaire, Il aime à fai - re le ga-lant, Ah!
ers, they like to please, They like to be gal-lant, and more! Ah!

p *cresc.* *f*

p. Laissez-nous pas-ser en a - vant! Il aime à plaire!
Let us go on a while be - fore! They like to please!

Laissez-nous pas-ser en a - vant! Il aime à plaire! Le doua-
Let us go on a while be - fore! They like to please! What we

Laissez-nous pas-ser en a - vant! Il aime à plaire!
Let us go on a while be - fore! They like to please!

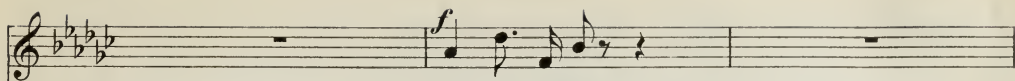
El Remendado and El Dancaïro.

p Laissez-les passer en a - vant! Il aime à plaire!
Let them go on a while be - fore! They like to please!

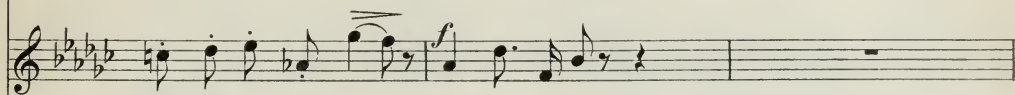
TENORS. *f* Il aime à plaire!
They like to please!

BASSES. *f* Il aime à plaire!
They like to please!

dim. *p* *f* *pp*



Il est galant!
They are gallant!



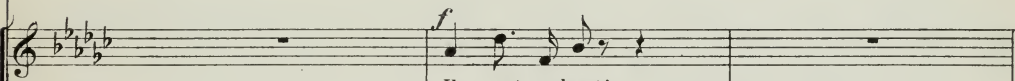
nier se-ra clé-ment! *Il est galant!*
want the guard will grant! They are gallant!



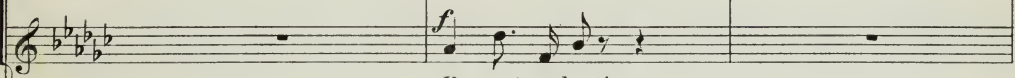
Il est galant! Le doua-nier se-ra char-mant!
They are gallant! They will be so complai-sant!



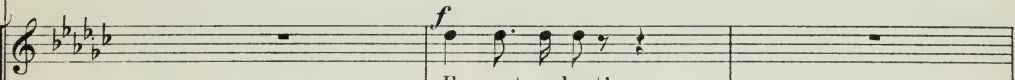
Il est galant!
They are gallant!



Il est galant!
They are gallant!



Il est galant!
They are gallant!

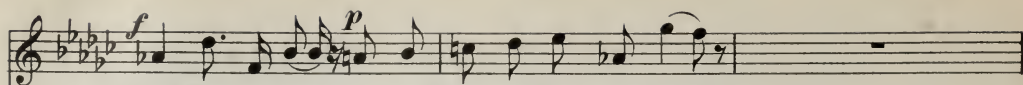


Il est galant!
They are gallant!

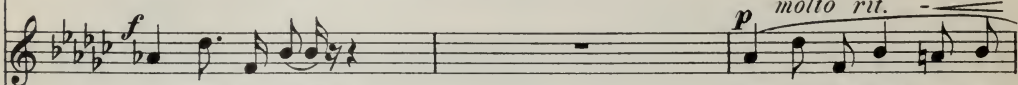


Il est galant!
They are gallant!



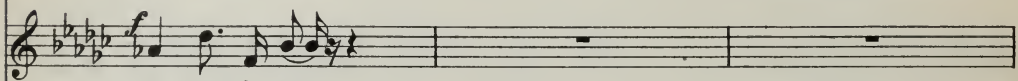


Il aime à plaisir! Le douanier se - ra ga - lant!
They like to please! What we want, the guard will grant!

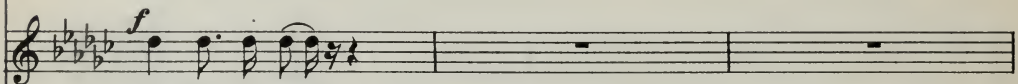


Il aime à plaisir!
They like to please!

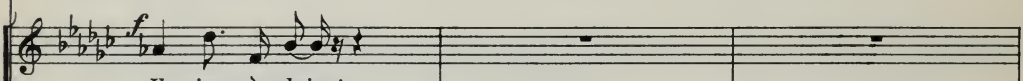
p molto rit.
Oui, le douanier se - ra
Yes, and the guard may be



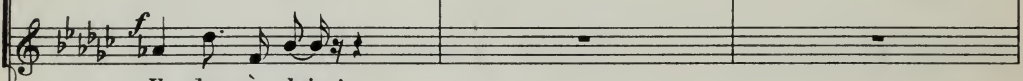
Il aime à plaisir!
They like to please!



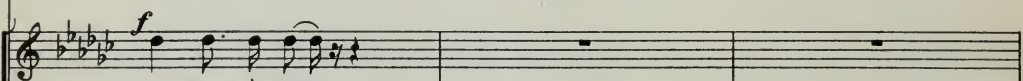
Il aime à plaisir!
They like to please!



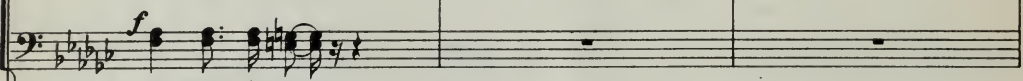
Il aime à plaisir!
They like to please!



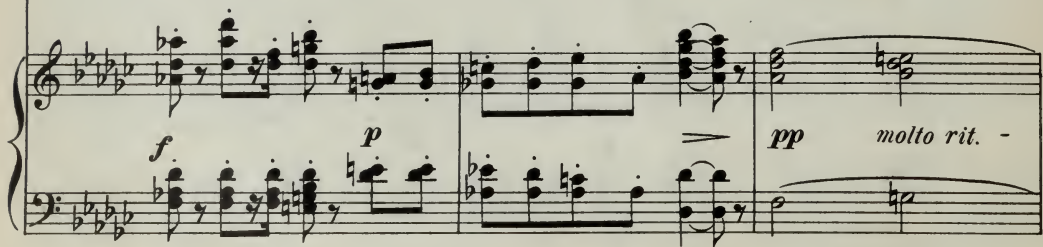
Il aime à plaisir!
They like to please!



Il aime à plaisir!
They like to please!



Il aime à plaisir!
They like to please!



pp *a tempo.* *poco dim.* *sf* *pp* *mp*

Oui, le doua -
As for the

même en - tre - pre - nant!
e - ven ar - ro - gant!

Oui, le doua -
As for the

Oui, le doua-nier, oui, le doua -
As for the guard, as for the

TENORS.

BASSES.

pp *a tempo.*

Quant au doua-nier, c'est leur af -
As for the guard, be eas - y,

nier, c'est notre af-fai - re! Tout com - me un au -
guard, be eas - y, broth - ers! They like to please,

nier, c'est notre af-fai - re! Tout com - me un au -
guard, be eas - y, broth - ers! They like to please,

nier, c'est notre af-fai - re! Tout comme un au - tre il
guard, be eas - y, broth - ers! They like to please, — as

pp Quant au doua-nier, c'est leur af - faire!
As for the guard, be eas - y, brothers!

pp Quant au doua-nier, c'est leur af - faire!
As for the guard, be eas - y, brothers!

faire!
brothers!

Tout comme un autre, il aime à
They like to please, as well as

tre, il aime à plaire, Il ai - me à
as well as oth - ers, They like to

tre, il aime à plaire, Il ai - me à
as well as oth - ers, They like to

aime à plai - re, Il aime à plaire, Il aime à
well as oth - ers, they like to please, They like to

Tout comme un autre, il aime à plaire!
They like to please, as well as others!

Tout comme un autre, il aime à plaire!
They like to please, as well as others!

plaire!
others!

Il aime à fai - re le ga -
They like to be gal - lant, or

fai - re le ga - lant, Lais - sez - nous pas - ser en a -
be gal - lant, or more! Let us go on a while be -

fai - re le ga - lant, Lais - sez - nous pas - ser en a -
be gal - lant, or more! Let us go on a while be -

fai - re le ga - lant, Lais - sez - nous pas - ser en a -
be gal - lant, or more! Let us go on a while be -

Il aime à fai - re le ga - lant!
They like to be gal - lant, or more!

Il aime à fai - re le ga - lant!
They like to be gal - lant, or more!

lant!
more!

Lais - sez - les pas - ser en a -
Let them go on a while be -

leggieriss.

vant! _____
fore! _____

Il ne s'a-git pas de ba-taille;
There is no dan-ger to be fac'd,

leggieriss.

vant! _____
fore! _____

Il ne s'a-git pas de ba-taille;
There is no dan-ger to be fac'd,

leggieriss.

vant! _____
fore! _____

Il ne s'a-git pas de ba-taille;
There is no dan-ger to be fac'd,

vant, Oui, pas-ser en a-vant!
fore, Yes, let them go be-fore!

ppp

Non, il s'a-git tout sim-plement De se _____ lais-ser
No-thing at all for one to do, But let _____ him put

Non, il s'a-git tout sim-plement De se _____ lais-ser
No-thing at all for one to do, But let _____ him put

Non, il s'a-git tout sim-plement De se lais-ser pren-
No-thing at all for one to do, But let him put his

p leggieriss.

— pren-dre la tail - le Et d'é - cou - ter un com-pliment.
 — his arm a - round your waist, And hear him talk nonsense to you.

p leggieriss.

— pren-dre la tail - le Et d'é - cou - ter un com-pliment.
 — his arm a - round your waist, And hear him talk nonsense to you.

p leggieriss.

dre la tail - le Et d'é - cou - ter un com-pliment.
 arm 'round your waist, — And hear him talk nonsense to you.

cresc.

S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
 And if a smile can gain our end, What would you have? — Then we shall

cresc.

S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
 And if a smile can gain our end, What would you have? — Then we shall

cresc.

S'il faut al-ler jusqu'au sourire, Que — vou - lez - vous, on souri -
 And if a smile can gain our end, What — would you have? Then we shall

cresc.

ra!
smile!

Et d'a - vance,
And in ad - vance,

je puis le
you may de -

ra!
smile!

Et d'a - vance,
And in ad - vance,

je puis le
you may de -

ra!
smile!

Et d'a - vance,
And in ad - vance,

je puis le
you may de -

SOPRANOS I.

Et d'a - van - ce,
And in ad - vance,

je puis le di -
you may de - pend,

SOPRANOS II.

Et d'a - van - ce,
And in ad - vance,

dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!

dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!

dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!

re La con-tre-ban - de pas-se - ra! La con-tre - ban-de pas-se -
— That you can pass in the mean-while! That you can pass mean -

f *cre - scen - do* *ff*

En a - vant! mar-chons! al-lons! en a - vant! Le doua -
For - ward, march! Come on, come on, forward, march! For the

f *cre - scen - do* *ff*

En a - vant! marchons! en a - vant! Le doua -
For - ward, march! Come on, forward, march! For the

f *cresc.* *ff*

En a - vant! mar-chons! Oui, le douanier, oui, le doua -
For - ward, march! Come on! As for the guard, as for the

El Remendado and El Dancaïro. *ff*

Le doua - nier, c'est
For the guard, be

f *cresc.* *ff*

ra! En a - vant! Le doua -
while! For - ward, march! For the

Oui, le douanier, oui, le doua -
As for the guard, as for the

TENORS. *ff*


Le doua - nier, c'est
For the guard, be

BASSES. *ff*

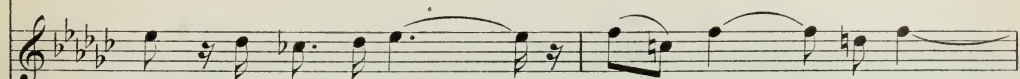
Le doua - nier, c'est
For the guard, be

mf *cre - scen - do* *mol - to* *ff*

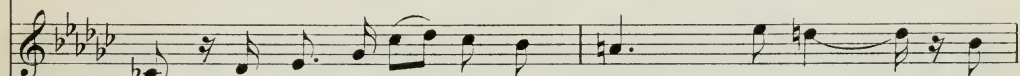
Qw. * *Qw.* * *Qw.* * *Qw.* *



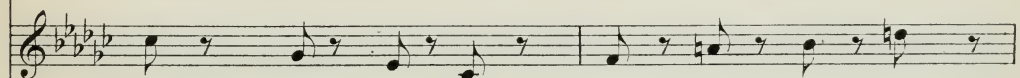
nier, c'est notre af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like _____ to please, —



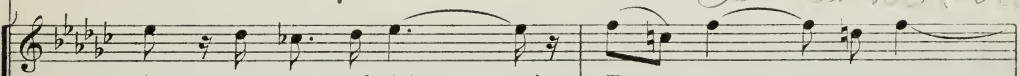
nier, c'est notre af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like _____ to please, —




nier, c'est notre af-fai - re! Tout comme un au - tre, il
guard, be ea - sy, broth-ers! They like to please, — as



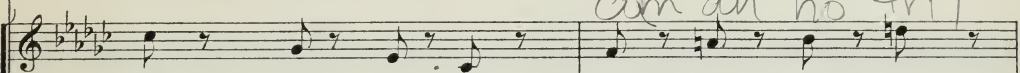
leur af - fai - re! Comme un autre. il
ea - - sy, broth - ers! They would please, as



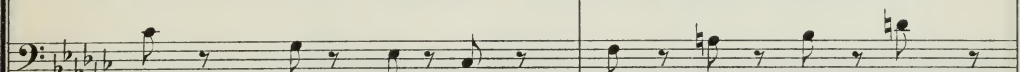
nier, c'est leur af-fai - re! Tout — com - me un au - -
guard, be ea - sy, broth - ers! They — like _____ to please, —



nier, c'est leur af-fai - re! Tout comme un au - tre, il
guard, be ea - sy, broth-ers! They like to please, — as



leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as



leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as



tre, il aime à plaire, Il ai - - - me à
— as well as oth-ers, They like - - - to

tre, il aime à plaire, Il ai - - - me à
— as well as oth-ers, They like - - - to

aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - ers, They like to please, They like to

aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -

tre, il aime à plaire, Il ai - - - me à
— as well as oth-ers, They like - - - to

aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - - ers, They like to please, They like to

aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -

aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -

p *cresc.*
 fai - re le ga-lant! Ah! — Lais-sez-nous pas-ser en a -
 be gal-lant, or more! Ah! — Let us go on a while be -

p *cresc.*
 fai - re le ga-lant! Ah! — Lais-sez-nous pas-ser en a -
 be gal-lant, or more! Ah! — Let us go on a while be -

p *cresc.*
 fai - re le ga-lant! Ah! — Lais-sez-nous pas-ser en a -
 be gal-lant, or more! Ah! — Let us go on a while be -

p *cre*
 le ga - lant! Oui, pas - sez
 lant, or more! Let them go

fai - re le ga-lant!
 be gal-lant, or more!

fai - re le ga-lant!
 be gal-lant, or more!

p *cre*
 le ga - lant! Oui, pas - sez
 lant, or more! Let them go

p *cre*
 le ga - lant! Oui, pas -
 lant, or more! Let them

p *cre*
 le ga - lant! Oui, pas -
 lant, or more! Let them

mf cresc. - -

vant!
fore!

Marchons en a - vant!
Let us go be - fore!

mf cresc. - -

vant!
fore!

Marchons en a - vant!
Let us go be - fore!

mf cresc. - -

vant!
fore!

Marchons en a - vant!
Let us go be - fore!

- *scen* - - - *do*

en a - vant!
on be - fore!

en a - vant! en a - vant!
on be - fore, on be - fore!

p cresc. - *Pa say on a - vant!* - *f cresc.*

Ah! Laissons - les pas - ser en a - vant!
Ah! Let them go on a while be - fore!

Mar - chez en a -
Let them go be -

p cresc. - - - *f cresc.*

Ah! Laissons - les pas - ser en a - vant!
Ah! Let them go on a while be - fore!

Mar - chez en a -
Let them go be -

- *scen* - - - *do*

en a - vant!
on be - fore!

en a - vant! en a - vant!
on be - fore, on be - fore!

- *scen* - - - *do*

sez en a - vant! en a - vant! en a -
go on be - fore, on be - fore, on be -

scen - - *do*

ff

Ah! _____ Marchons, marchons! en a - vant! _____
 Ah! _____ We go be - fore, — on be - fore! _____

ff

Ah! _____ Marchons, marchons! en a - vant! _____
 Ah! _____ We go be - fore, — on be - fore! _____

ff

Ah! _____ Marchons, marchons! en a - vant! _____
 Ah! _____ We go be - fore, — on be - fore! _____

ff

Oui! _____ oui, — en a - vant! _____
 Yes! _____ Go — on be - fore! _____

ff

vant! _____ Marchez, marchez! — en a - vant! _____
 fore! _____ Go on be - fore! — on be - fore! _____

ff

vant! _____ Marchez, marchez! — en a - vant! _____
 fore! _____ Go on be - fore! — on be - fore! _____

ff

Oui, _____ oui, — en a - vant! _____
 Yes! _____ Go — on be - fore! _____

ff

Oui, _____ oui, — en a - vant! _____
 Yes! _____ Go — on be - fore! _____

ff

Λω.

*

This musical score is for a piano and voice ensemble. The piano part is written in a complex, highly chromatic style, featuring dense chordal textures and rapid figuration in both hands. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into eight systems. The first six systems are purely instrumental for the piano. The seventh system introduces a vocal line in the right hand, which begins with the lyrics "smor", "zan", and "do". The piano accompaniment continues with a similar complex texture. The eighth system concludes the piece with a final vocal phrase and piano accompaniment.

Dynamics and performance markings include:

- meno f* (diminished forte) in the third system.
- mf* (mezzo-forte) in the fifth system.
- dim.* (diminuendo) in the fifth and seventh systems.
- p* (piano) in the fifth system.
- pp* (pianissimo) in the seventh system.
- ppp* (pianississimo) in the seventh system.
- smor* (smorzando, decrescendo) in the eighth system.
- zan* and *do* are the vocal lyrics in the eighth system.

The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some handwritten-style markings like "Rw." and "*" scattered throughout the piano part, possibly indicating specific performance techniques or editorial changes.

Nº 22. Air.

Moderato.

Micaela.

Piano.

p dolce.

First system of the musical score. Micaela's vocal line is in the upper staff, and the Piano accompaniment is in the lower staves. The piano part features a sixteenth-note pattern in the left hand and a melodic line in the right hand.

Recit. Micaela.

C'est des contreban - diers le re - fuge or - di -
 Here is the usual place for the smugglers to

Second system of the musical score. Micaela's vocal line is in the upper staff, and the Piano accompaniment is in the lower staves. The piano part features a sixteenth-note pattern in the left hand and a melodic line in the right hand.

nai - re.
 gather.

Il est i - ci, je le ver - rai -
 I shall see him, he will be here!

Et le de -
 The du - ty

Third system of the musical score. Micaela's vocal line is in the upper staff, and the Piano accompaniment is in the lower staves. The piano part features a sixteenth-note pattern in the left hand and a melodic line in the right hand.

voir que m'impo - sa sa mè - - re
 laid up - on me by his moth - - er

Sans trembler je l'accom - pli -
 Shall be done, and without a

Fourth system of the musical score. Micaela's vocal line is in the upper staff, and the Piano accompaniment is in the lower staves. The piano part features a sixteenth-note pattern in the left hand and a melodic line in the right hand.

rai. _____
fear. _____

pp espress.

*Red. ** *Red. ** *Red. ** *Red. **

pp

*Red. ** *Red. **

dis, que rien ne m'é-pou - van - te Je dis, hé -
say, that nothing shall de - ter me, I say, a -

*Red. ** *Red. ** *sf dim.*

las! que je ré - ponds de moi; Mais j'ai beau
las! I'm strong to play my part; But, tho' un -

*Red. ** *Red. ** *Red. ** *Red. **

fai - re la - vail - lan - te, Au fond du
daunt - ed I de - clare me, I feel dis -

*Red. ** *Red. ** *Red. **

cœur je meurs dé- froi!
may with in my heart! A -

Ad. *un poco meno p* *

Seu - - - le en ce lieu sau - va - ge, Tou - te seu - le j'ai
lone in this dis - mal place, All a - lone, I'm a -

Ad. *cresc. molto* *

peur, mais j'ai tort d'a - voir peur;
fraid, al - tho' 'tis wrong to fear:

cresc. *

Ad. *dim. p poco rit.* *

Vous me don - ne - rez du cou - ra - ge, Vous me pro - tè - ge - rez, Sei -
Thou wilt aid me now with thy grace, For thou, O Lord, art ev - - er

sf *dim.* *p* *pp* *colla voce.*

Ad. *a tempo.* *

gneur! Je vais
near! I shall

a tempo. *dim.* *

cresc. *mf*

voir de près cet-te fem - me Dont les ar -
see this wo - man, in fine, Whose wanton,

p *mf* *f* *ff* *p*

Red. * *Red.* * *Red.* *

cresc. molto.

ti-fi ces maudits Ont fi - ni par fai - re un in -
treach - er - ous art Has a - chieved the shame of the

Red. * *Red.* *

f *p* *pp*

fâ - - me De ce-lui que j'aimais ja - dis! Elle
man Whom once I lov'd with all my heart! She's

f *ff* *p* *dim.*

poco riten. *a tempo.*

est dange - reuse elle est bel - le! Mais je ne veux pas a - voir
wil - y and false, she's a beau - ty! But I will nev - er yield to

pp *poco riten.* *a tempo.*

Red. *

cresc.

peur! Non, non, je ne veux pas a - voir peur! Je
fear! No, no! I will nev - er yield to fear! I'll

espress. *p*

cresc. *ff*
 par - le - rai haut de - vant el - le - Ah!
 speak ₃ in her face of my du - ty - Ah!

cresc. *3*
Red. *senza rigore.* *Red.* *a tempo.* *Red.* *dim.*
 Seigneur, vous me pro - tè - rez, Sei - gneur, vous me pro - tè - ge -
 O Lord, thou wilt be near to me, O Lord, thou wilt be ev - er

f *colla voce.* *dim.* *mp*
f *dim. molto* *p* *Tempo I.*
 rez! Ah! Je dis, que rien ne m'é-pou -
 near! Ah! I say, that nothing shall de -

rit. *p* *Tempo I.*
 van - te, Je dis, hé - las! que je ré - ponds de
 ter - me, I say, a - las! I'm strong to play my

Red. ** sf dim.* *Red.* *p* ** Red.*
 moi; Mais j'ai beau fai - re la vail -
 part; But, tho' un - daunt - ed I de -

Red. ** Red.* ** Red.* ** Red.* ** Red.* ** Red.*

lan - te, Au fond du cœur je meurs d'ef -
 clare me, I feel dis - may with - in my

froi! heart! Seu - le en ce lieu sau -
 A - lone in this dis - mal

va - ge, Tou - te seu - le j'ai peur, mais j'ai tort da - voir
 place, All a - lone I'm a - fraid, al - tho' 'tis wrong to

peur; fear: Vous me don - ne - rez du cou -
 Thou wilt aid me now with thy

ra - ge, Vous me pro - tè - ge - rez, Sei -
 grace, For thou, O Lord, art ev - er

Reo. *un poco meno p* *Reo.* *cresc. molto* *cresc.* *Reo.* *f* *Reo.* *dim. p poco rit.* *pp* *colla voce.*

a tempo. *pp*

gneur! Pro - tè - gez - moi!
 near! Be near to me!

a tempo. *espress.*

O Sei-gneur! don - nez - moi du cou -
 O my Lord! Aid me now with thy

ra - - - ge! *pp* Pro - tè - gez - moi!
 grace! Be near to me!

O Sei-gneur! pro - tè - gez - moi! Sei -
 O my Lord! Be near me now, O

smorz. *lunga.*

gneur!
 Lord!

ppp *p* *ppp quasi ecco.*

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Nº 22^{bis}. Recitative.

Allegro. *Recit.*

Micaela. *c* *p*

Je ne me trompe
I'm not mis-tak-en

Piano. *c* *p*

pas_ c'est lui sur ce ro - cher_ A moi, Jo - sé, Jo -
now, 'tis he yon-der I see! Come down! Jo - sé! Jo -

sé! je ne puis appro - cher. Mais que fait - il? il a - juste_ il fait
sé! and reach your hand to me. But what is that? He's taking aim - he

feu_ Ah! j'ai trop pré - su - mé de mes for - ces, mon
fires - Ah! All my strength is gone, and my cour - age ex -

(she disappears behind the rocks.)

Dieu.
pires!

dim.

Escamillo.

Recit.

Quelques li - gnes plus bas et tout é - tait fi -
A few lines low - er down, and 't would have been my

Don José.

Vo - tre nom! ré - pon - dez!
Who are you? give your name!

ni. end! Eh! dou - ce - ment, l'a - mi!
Eh! fair and soft, my friend!

Nº 23. Duo.

Allegro.

Don José.

Escamillo.

Piano.

Je suis Es - ca - mil -
I am E - sca - mil -

Es - camil - lo! Je connais votre
E - scamil - lo! Well I know you by

lo, To - ré - ro de Gre - na - de! C'est moi!
lo, To - reader of Gra - na - da! 'Tis I!

nom. Soyez le bien ve - nu, mais vraiment, ca - ma - ra - de Vous pouviez y res -
name. I bid you welcome here, but hark you, brave E - spada, you ran a fear - ful

Escamillo. (carelessly.)

ter. Je ne vous dis pas non. —
risk. Well, that is all the same. —

Mais je suis a-mou - reux, mon cher, — a la fo - li - e! Et
But you see, I'm in love, my friend, that makes me gid - dy! And

(gaily.)

ce-lui-là se - rait un pauvre compagnon Qui pour voir ses amours ne
an - y man would be unworthy of the name, Who would not risk his life to

Don José.

a tempo. mf

Cel - le que vous ai - mez est i - ci?
She, the la - dy you love, she is here? *f*

risquerait sa vi - e! Jus - te -
see his chosen la - - dy! She is

poco rit.

a tempo.

colla voce.

ment. C'est u-ne Zinga - ra, mon cher. Car -
here; it is a Gypsy - girl, my dear. Car -

mf El - le s'ap - pel - le? What is her name?

p *cresc.*

(aside.)
Carmen!
Carmen!

men. Car - men! oui, mon cher. Un poco
men. Car - men, yes, my dear; meno mosso. (♩ = 96.)

f *colla voce.* *pp*

Escamillo.

Elle avait pour a - mant, elle avait pour a - mant Un sol-dat qui ja -
She had a lov-er here, she had a lov-er here, A soldier who de -

Don José. *pp* (aside.)
Carmen!
Carmen!

dis a dé-ser-té pour el - le. Ils s'a-do-raient! mais c'est fi-ni. je
serted from his troop to join her. How fond they were! but that is past, I

Vous l'aimez, cepen -
 Yet you love her, you

crois, Les a - mours de Car - men ne durent pas six mois.
 hear; The a - mours of Car - men do not last half a year;

dant!
 say? *cresc.*

Vous l'aimez, cepen - dant!
 Yet you love her, you say? *cresc.*

Je l'ai - - me!
 I love her!

Je l'ai me, oui, mon
 I love her, yes, my

f *rall.* *Tempo I. (♩=112.)* **Don José.**
 cher, je l'ai - me, je l'aime à la fo - li - e!
 friend, I love her, I tell you, I am gid - dy!

Mais pour nous enle -
 But, when an - y-one

ver nos fil - les de Bo - hé - me, Sa - vez-vous bien qu'il faut pa -
 takes our Gyp - sy-girls a - way, Are you a - ware that he must

(threateningly.)

yer? pay?— **Escamillo.** (*gaily.*) *f* 3 Et And

Soit! on paie - ra, — soit! on paie - ra. —
 Good! what's to pay? good! what's to pay?—

senza rigore. 3

que le prix se paie — a coups — de na - va - ja! (surprised.)
 that the price is paid — in knife - thrusts and slash - es? *f* A In

senza rigore. *ff*

f *mf* *a tempo.*

Comprenez - vous?
 You under - stand? (*ironically.*) *a tempo.*

coups de na - va - ja! Le discours est très net. Ce désert -
 knife - thrusts and slashes! I can hear what you say! This de -

ff *p* *a tempo.*

teur, ce beau soldat qu'elle ai - me, Ou du moins qu'elle aimait, c'est donc
 serrer, this bold dragoon she fan - cies, Or whom, at least, she fancied, is your -

f

Oui, c'est moi - mê - me!
Yes, I, my - self!

f

vous? J'en suis ra - vi, mon
self? I'm more than pleas'd, my

pp *cresc.*

molto riten.

cher! j'en suis ra - vi, mon cher, et le tour est com -
boy! I'm more than pleas'd, my boy! I'm in luck, sure, to -

molto riten.

f *dim.* *p*

Allegro. Don José.

p *cresc.* *f*

En - fin ma co - le - re Trouve à qui par - ler! Le sang,
My rage hot - ly glowing Finds a vent at last! His blood,

plet! Quel - le ma - la - dres - se, J'en ri - rais, vrai - ment! Cher -
day! This is rath - er ti - dy! I could laugh, I vow! To

Allegro. (♩ = 26.)

p *cresc.* *f*

p

oui, le sang, je l'es - pè - re, Va bien - tôt cou - ler! En -
yes, his blood shall be flow - ing Ere this hour is past! My

cher la maî - tres - se Et trou - ver, trouver l'a - mant! Quel -
look for the la - dy And find, and find the beau! This

cresc. - - - - - *f*

fin ma co - lè - re Trouve à qui par - ler, Le sang.
 rage hot - ly glow - ing Finds a vent at last! His blood,

cresc. - - - - - *f*

le ma - la - dres - se J'en ri - rais, vrai - ment! Cher -
 is rath - er ti - dy! I could laugh, I vow! To

cresc. - - - - - *f*

p oui, le sang, je l'es - pè - re, Va bien-tôt cou - ler!
p yes, his blood shall be flow - ing Ere this hour is past!

cher la maî - tres - se Et trou - ver, trouver l'a - mant!
 look for the la - dy, And find, and find the beau!

p *cresc. molto.*

ff Met - tez-vous en gar - de Et veil - lez sur vous!
ff Now be on your guard, And be - ware my knife!

Met - tez-vous en gar - de Et veil - lez sur vous!
 Now be on your guard, And be - ware my knife!

ff

Met - tez-vous en gar - de Et veil - lez sur vous! Tant
 Now be on your guard, And be - ware my knife! Should

Met - tez-vous en gar - de Et veil - lez sur vous!
 Now be on your guard, And be - ware my knife!

pis pour qui tarde A pa - rer les coups!_
 you fail to ward It will cost your life!_

Tant pis pour qui tarde A pa - rer les coups!_
 Should you fail to ward It will cost your life!_

Met - tez - vous en gar - de, Veil - lez sur vous! Al -
 Now be on your guard! Be - ware my knife! Come

Met - tez - vous en gar - de, Veil - lez sur vous! En gar - de!
 Now be on your guard! Be - ware my knife! Come on!

sempre ff

lons! en garde! veil - lez sur vous!_
 on! Come on! Be - ware my knifel!_

al - lons! en gar - de! veil - lez sur vous!_
 Come on! Come on! Be - ware my knifel!_

Reo. *

L'istesso tempo.

veil - lez _____ sur vous! _____
Be - ware _____ my knife! _____

L'istesso tempo.

tutta forza.

(Escamillo's knife snaps. Don José is about to strike him.)

fff

attacca.

Nº 24. Finale.

Moderato.

Micaela.

Frasquita.
Mercedes.

Recit.
(arresting Don José's arm.) *a tempo.*

Carmen.
Ho-là! ho-là! Jo - sé!
Holla, holla! Jo - sé!

Don José.

El Remendado.
El Dancaïro.

Escamillo.

Sopranos.

Tenors.

Basses.

Moderato. (♩ = 92.) *a tempo.*

Piano.
colla voce. *p*

Escamillo. (to Carmen.)

p

Vrai! j'ai l'a - - me ra - vi - e Que ce soit vous, Car -
Ah, — what rap - ture it gave me That it was you, Car -

p

(jauntily, but haugh-
tily.) *mf* 3

(to Don José)

men, qui me sauviez la vi - - e! Quant à
men, who came in time to save me! As for

pp *cresc.* *dim.*

toi, beau sol-dat, Nous sommes manche à man - che, et
you, Sir dragoon, For this time we are e - ven, but

p

cresc.

nous jouer - ons la bel - le, oui, nous jouerons la bel -
one shall win the prize, yes, one shall win the prize,

f *rit.*

le, Le jour où tu vou - dras re - pren - dre le com -
— When - ev - er you will fight a - gain; let it be

cresc. *f* *colla voce.*

El Dancaïro. (interposing.)

A tempo animato.

C'est bon, c'est bon! plus de que - rel - le! Nous, nous al - lons par -
All right, all right! No more re - plies! We are go - ing a -

bat!

soon!

A tempo animato. (♩=108.)

tir; et toi, et toi, la - mi, bon -
way; and you, and you, my friend, - good -

Tempo I: moderato.

soir. Escamillo.
bye! *p*

Souf-frez au moins qu'a - vant de vous dire au re -
Be - fore I go, at least you'll al - low me to

Tempo I: moderato. (♩=92.)

voir, Je vous in - vi - te tous aux courses de Sé -
speak! And ask you all to see the bull - fight this

mf

vil - le, Je comp - te pour ma part y bril - ler de mon
week, For in Se - vil - la you will not find me de -

mf *dim.*

(gazing at Carmen.) *poco rit.* *p*

mieux. Et qui m'aime y vien - dra! Et qui m'ai - me y vien -
fi - cient; All who love me will come! All who love me will

p cresc. *sf dim.* *p poco rit. dim.* *pp*

(coolly, to Don José, who made a menacing gesture.) *a tempo.* *mf* Un poco ritenuto. (♩=80.)

dra! l'a - mi, tiens toi tran - quil - le!
come! My friend, don't be im - pa - tient!

a tempo. *ff dim.* *p* *sf* *pp*

(gazing at Carmen.) *cresc.*

J'ai tout dit, oui, j'ai tout
I have done, yes, I am

sf *pp* *sf* *pp* *sf* *pp*

sf *p*

dit! through! et je n'ai plus i-ci qu'à
And have no more to say, but

sf *pp* *p*

fai-re mes a-dieux! —
bid you all a-dieu! — (Exit Escamillo slowly; Don

p espress.

José tries to attack him, but is held back by El Dancaïro and El Remendado.)

m.d. *m.s.*

Re. *

f *m.d.* *dim.* *p* *dim.*

Re. *

Allegro. (♩=120.)

Don José (to Carmen, menacingly, but restrainedly.)

Prends garde à toi— Car-men. je suis las de souff-
Will you be warn'd, Car-men? Do not tor-ture me

pp *3* *cresc.*

frir!
so!

El Dancaïro.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward! it's time to

tir!
gol!

SOPRANOS.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward, it's time to - tir!

TENORS.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward, it's time to - tir!

BASSES.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward, it's time to - tir!

gol!

cresc. molto.

El Remendado. *Recit.*

Hal-te! quelqu'un est là qui cherche à se ca -
Halt! some-one is yon - der who's try - ing to

ff colla voce.

(he brings Micaela forward.)
a tempo.

Carmen.

cher.
 hide.
a tempo.

f
 U - ne
 It's a

pp

El Dancaïro.

fem - me! Par-dieu! la sur - pri - se est heu -
 wo - man! Be-gad! 'tis sur - pris - ing in -

Don José. (recognizing Micaela.)

Micaela. (joyously.)

Don José.

f
 Mi-ca-ë-la!
 Mi-ca-e-la!

f
 Don Jo - sé!
 Don Jo - sé!

ff
 Malheureu - se!
 Are you mad?

reu - se!
 deed!

cresc.

f

Micaela.

Andantino moderato.

*molto
 espressivo*

Don José.

Moi je viens te cher - cher! Là -
 I am look - ing for you! Be -

Que viens-tu faire i - ci?
 What are you do - ing here?

Andantino moderato.

f pp

bas est la chaumiè - re, Où sans ces - se pri -
low, down in the val - ley, Is a hut all a -

pp

ant, U - ne mè - re, ta mè - re, Pleure, hé -
lone, Where a moth - er, your moth - er, Weeps and

And *

las! sur son en - fant! El - le pleu - re et tap -
prays for you, her son! She is weep - ing and

p
pp

pel - le, El - le pleu - re et te tend les bras!
wait - ing, Ev - er hop - ing her son to see!

cresc.

And * *And* *

Tu pren - dras pitié d'el - le, Jo - sé, ah! Jo -
Oh, take pit - y up - on her, Jo - sé, ah! Jo -

mf *cresc.* *poco sf* *dim. molto.* *pp*

And * *And* *

stringendo.

sé, tu me sui-vras, tu me sui-vras!
 sé! you'll come with me, you'll come with me! (to Don José.)
 Va-t'en, va-t'en, tu fe-ras
 That is the best thing you can

mf *pp*

bien, No-tre mé-tier ne te vaut rien. Don José.
 do, Our trade will nev-er do for you! (to Carmen.)
 Tu me dis de la
 You com-mand me to

cresc.

poco animando.

Oui, tu devrais partir!
 Yes, it is time you went!
 sui-vre! leave you? Tu me dis de la sui-vre! Pour que
 You command me to leave you, So that

poco animando. *pp* *3* *3*

cresc. molto

toi, tu puis-se cou-rir A-près ton nou-vel a-
 you, with none to pre-vent, May pur-sue your To-rea-

cresc.

(resolutely.)

mant! Non! non vrai - ment! Dût -
dor! No! nev - er - more! Tho'

Moderato. (♩ = 84.)

il men cou - ter la vi - e. Non, Car -
death be my part, I vow, No, Car -

men, je ne par - ti - rai pas! Et la chaî - ne qui nous
men, I will not leave you now! And the chain that binds our

li - e Nous lie - ra jus - qu'au tré - pas! Dût -
hearts Still shall bind till death us parts! If

poco dim.

il men cou - ter la vi - e, Non, non, non, je ne par - ti - rai
death be my part, I vow, No, no, no! I will not leave you

cresc. *ff*

Allegro.

Micaela. (to Don José.)

Melodica. (to Don José.)

The musical notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo/mood marking is 'Allegro'. The melody consists of several eighth notes and quarter notes, some with slurs. There are two measures of rests at the beginning of the piece.

E - cou - te - moi, je ten prie, Ta mè - re te tend les
Oh hear me now, hear me pray, Oh come for your moth - er's

Frasquita. (to Don José.)

[illegible]

Mercedes. (to Don José.)

Mercedes. (to Don Jose.)

Il t'en cou-te-ra la vi-e, Jo-sé, si tu ne pars
It will cost you dear to stay, — Jo-sé, your life is at

pas!_____

now!_____

El Remendado. (to Don José)

El Rememando. (to Don José)

Il t'en cou-te-ra la vi-e, Jo-sé, si tu ne pars
It will cost you dear to stay,—— Jo-sé, your life is at

El Dancaïro. (to Don José.

El Dancairo. (to Don José.)


Il t'en cou - te - ra la vi - e, Jo-sé, si tu ne pars
It will cost you dear to stay, ———— Jo-sé, your life is at

SOPRANOS.

SOPRANOS.

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, ——— Jo - sé, your life is at

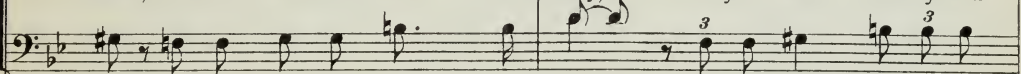
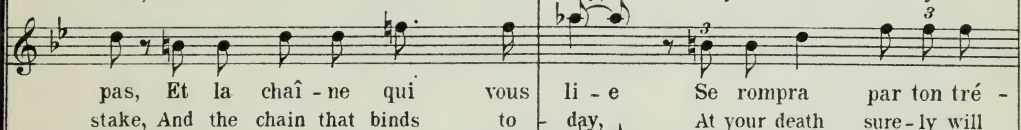
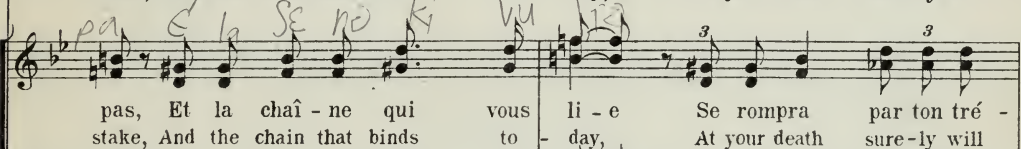
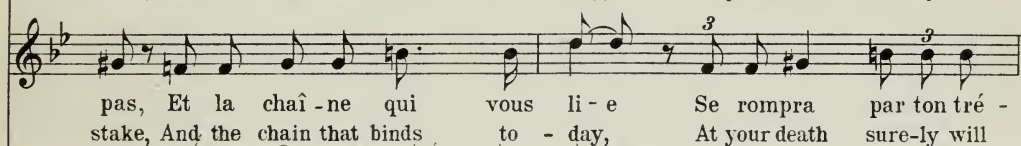
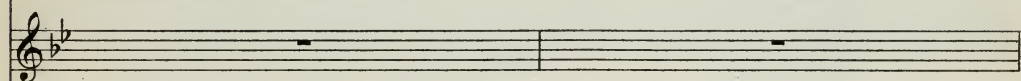
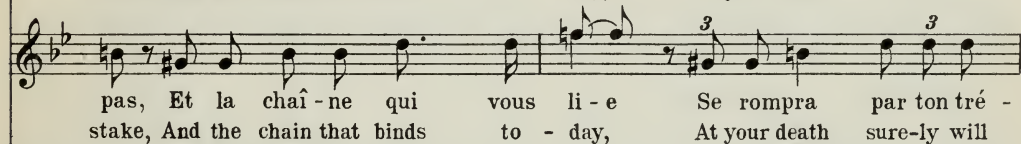
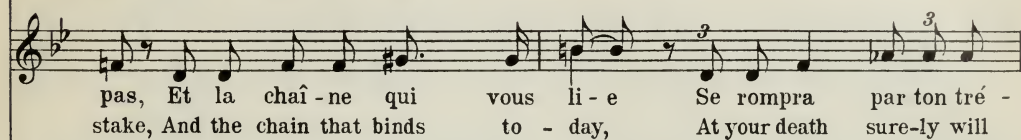
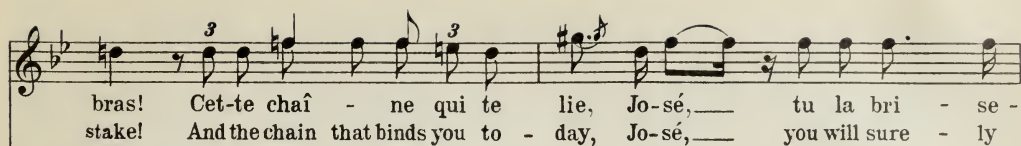
TENORS.



BASSES.

BASSES. *f*

Allegro. (♩ = 120.)



ras! — Hé-las! Jo - sé!
break! — A-las! Jo - sé!

pas! Jo-sé! prends
break! Jo-sé! be

pas! Jo-sé! prends
break! Jo-sé! be

(to Miræla.) (seizing Carmen in a transport of passion.)
f
Laisse-moi! Car je suis con-dam - né!
Let me go! I am doom'd to de - spair!

pas! Jo-sé! prends
break! Jo-sé! be

pas! Jo-sé! prends
break! Jo-sé! be

pas! Jo-sé! prends
break! Jo-sé! be

pas! Jo-sé! prends
break! Jo-sé! be

p cresc. *f p cresc.* *f cresc.*

∞. *

Moderato.

gar - de!
care - ful!

gar - de!
care - ful!

ff Ah! je te tiens, fil - le dam - né - - e, Je te
Ha! now I have you, fiend that you are! Now I

gar - de!
care - ful!

gar - de!
care - ful!

gar - de!
care - ful!

gar - de!
care - ful!

Moderato. (♩=84.)

ff

ff

tiens, et je te for - ce - rai bien A su - bir la des - ti -
have you, and your will I'll soon in - cline To ad - mit the fa - tal

p

12117

meno f

né - e Qui ri - ve ton sort au mien! Dût -
 pow - er That fet - ters your lot to mine! Tho'

cresc.

cresc.

il m'en cou - ter la vi - e, Non, non, non, je ne par - ti - rai
 death be my part, I vow, No, no, no! I will not leave you

ff

Allegro. Micaela.

Ad. *

Recit. (authoritatively)

Frasquita and Mercedes.

U - ne pa - role en -
 On - ly one word

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Don José.

pas!
 now!
 El Remendado.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

El Dancaïro.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Sopranos.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Tenors.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Basses.

Allegro. (♩=120.)

colla voce.

(sadly.) *p* Moderato. (♩=88.) *p*

cor, ce se-ra la der-niè-re! Hé-las! Jo-sé, ta mè-re se
more, I can say nothing further: A-las, Jo-sé! your moth-er is

pp *p*

senza rigore. *dim.*

meurt, et ta mè-re Ne voudrait pas mou-rir sans ta-voir par-don-
dy-ing, and your moth-er Was not con-tent to die with-out par-don-ing

pp *colla voce.*

Allegro.

hé! Oui, Don Jo-sé!
you! Don José. Yes, Don Jo-sé!

f *ff* (he takes a few)

Ma mère! el-le se meurt! Partons! ah! par-tons!
My mother? she is dying? Away! let us go!

Allegro. (♩=104.)

f *ff* (♩=116.)

steps, then stops.) **Molto ritenuto.** (to Carmen.)

Sois conten-te... je pars, mais, nous nous re-ver-
Rest you mer-ry! I go, but- I'll meet you be-

Molto ritenuto. (♩=76.)

(Don José leads Micaela away; hearing Escamillo's voice, he pauses, hesitating.)

Allegro moderato. (♩ = 96.)

rons!
low!

f *dim. molto.*

Allegro moderato. (♩ = 108.)**Escamillo.** (behind the scenes.)

f

To - ré - a - dor, en gar - de! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

pp *sempre pp*

(Carmen rushes towards him; Don José threateningly bars the way.)

To - ré - a - dor! Et son - ge bien, oui, songe en combat - tant,
To - re - a - dor! And think on her, on her who all can see,

Qu'un œil noir te re - gar - - - de Et que l'a-mour t'attend,
On a dark - eyed la - - - dy, And that love waits for thee!

a tempo.

rall.

a tempo.

colla voce.

pp

To - ré - a - dor, — l'a-mour t'at - tend! —
 To - re - a - dor, — love waits for thee! —

(Curtain.)

ff

End of Act III.

Entr'acte.

Allegro vivo. (♩.=80.)

Piano.

ff

dim.

pp

Cres. *

sf dim. p

Cres.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various rhythmic figures, such as sixteenth-note runs, eighth-note patterns, and triplet markings. Dynamic markings include *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *sf* (sforzando). Articulation symbols like *tr* (trill) and *acc* (accents) are used throughout. The piece concludes with a series of chords marked *sf* followed by *p*.

First system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment of eighth notes. The instruction *cresc. molto.* is written above the bass staff.

Second system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment of eighth notes. The instruction *ff* is written below the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment of eighth notes. The instruction *ff* is written below the bass staff.

Fourth system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment of eighth notes. The instruction *ff* is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment of eighth notes. The instruction *cresc.* is written above the bass staff.

Sixth system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment of eighth notes. The instruction *poco a poco dim. molto* is written above the bass staff.



Act IV.

A square in Sevilla. At back, the walls of the ancient amphitheatre; the entrance to the latter is closed by a long awning.

No 25. Chorus.*)

Allegro deciso.

Zuniga.

Sopranos. *Fan-girls.*

Tenors. *Orange-girls.*

Basses. *Program-peddlers.*

Water-peddlers.

Cigarette-peddlers.

Wine-peddlers.

Piano. *Allegro deciso. (♩ = 168.)*

f

(Curtain rises.)

*) Les théâtres qui voudraient intercaler un ballet au 4^e Acte feront chanter ce Chœur avec le texte en italique en supprimant la partie de Zuniga. Si l'on exécute ce morceau sans la danse, il ne faut pas faire la reprise indiquée à la page 345. Pour les autres numéros du Ballet s'adresser aux Editeurs.

*) In case it is desired to introduce a ballet in Act IV, the Chorus is then to sing the text given in italics, omitting the part of Zuniga. If this number is executed without ballet, the reprise indicated on p. 345 becomes superfluous. For the other numbers of the ballet, address the Publishers.

ff

SOPRANOS I & II.

TENORS I & II.

BASSES I & II.

f

A deux cuar-tos! A deux cuar-tos! A deux cuar-tos! A deux cuar-tos!
Dansez, dan-sez, Dansez, dan-sez, Dansez, dan-sez, Dansez, dan-sez,
 For two cuar-tos! For two cuar-tos! For two cuar-tos! For two cuar-tos!
Gai-ly danc-ing, deft-ly twirling, Gai-ly danc-ing, deft-ly twirling,

p

SOPR. II.

SOPR. I.

A deux cuar-tos! A deux cuar-tos! A deux cuar-tos! A deux cuar-tos!
Dansez, dan-sez, Dansez, dan-sez, Tournez, tour-nez, Tournez, tour-nez,
 For two cuar-tos! For two cuar-tos! For two cuar-tos! For two cuar-tos!
gai-ly danc-ing, deft-ly twirling, gai-ly danc-ing, deft-ly twirling,

A deux cuar-tos! A deux cuar-tos! A deux cuar-tos! A deux cuar-tos!
Dansez, dan-sez, Dansez, dan-sez, Tournez, tour-nez, Tournez, tour-nez,
 For two cuar-tos! For two cuar-tos! For two cuar-tos! For two cuar-tos!
gai-ly danc-ing, deft-ly twirling, gai-ly danc-ing, deft-ly twirling,

I. *f* Des é - ventails pour s'é-ven - ter! —
Dan-seu-ses et danseurs tour-nez, —
 Who wants a fan to raise the wind? —
Lightly and swift-ly whirl - ing —

II. *f* Des o - ran - ges pour grignot - ter! —
Au joy-eux bruit du lambou - rin, —
 Or - an - ges, sweet and tender - skinn'd!
To the din of the tambou - rine, —

p cresc. f

I. *f* Le programme a - vec les dé-tails!
Au joy-eux bruit du tam-bourin!
 Here's the program, all a-bout the show!
to the din of the tam-bou-rine!

II. *f* De l'eau!
Dancez!
 Wa-ter!
the time

f p

Du vin!
Au bruit
 Good wine!
 And mark

Des ci - ga-ret - tes!
des casta-gnettes.
 Who'll buy ci - gar-ros?
 of cas-ta-nets.

f p cresc.

I. *f* Des é - ventails pour s'év-en - ter! —
At-lons, prenez-vous par la main —
 Who wants a fan to raise the wind? —
Now hand in hand, and to and fro, —

II. *f* Des o - ran - ges pour grignot - ter! —
Beaux garçons et jeu - nes fil - let - tes. —
 Or - an - ges, sweet and ten - der - skinn'd!
Boys and girls young and pretty, too, —

f p cresc. f p cresc.

I. f

Le pro-gram - me a - vec les dé - tails!
Al - lons pre - nez - vous par la main!
 Here's the pro - gram, all a - bout the show!
Hand in hand, now, and to and fro,

II. f

De l'eau!
Dan-sez!
 Wa - ter!
Swing there,

II. f

Du vin!
Gar - çons!
 Good wine!
Swing here,

f p cresc.

I. f

A deux cuar-tos!
Dansez, dan-sez,
 For two cuar-tos!
Gai-ly danc-ing,

I. & II. f

A deux cuar-tos!
Dansez, dan-sez,
 For two cuar-tos!
deft-ly twirling,

I. & II. f

A deux cuar-tos!
Dansez, dan-sez,
 For two cuar-tos!
Gai-ly danc-ing

I. f

Des ci - ga - ret - tes!
jeu - nes fil - let - tes.
 Who'll buy ci - gar - ros?
sweet flow - er - ets.

f

ff

A deux cuar - tos! Voy - ez! à deux cuar - tos! Se - ño - ras_
Dansez, dan - sez, Dan - sez, jeu - nes gar - çons, oui, dan - sez,
 For two cuar - tos! Here you are, two cuar - tos! Se - ño - ras_
deftly twirl - ing, Mer - ri - ly dance a - round, Trip - ping a -

ff

A deux cuar - tos! Voy - ez! à deux cuar - tos! Se - ño - ras_
Dansez, dan - sez, Dan - sez, jeu - nes gar - çons, oui, dan - sez,
 For two cuar - tos! Here you are, two cuar - tos! Se - ño - ras_
deftly twirl - ing, Mer - ri - ly dance a - round, Trip - ping a -

f *ff*

I. & II.

ff

et Ca - bal - le - - -
jeu - nes fil - let - - -
 and Ca - ba - lle - - -
long to the joy - ful

et Ca - bal - le - - -
jeu - nes fil - let - - -
 and Ca - ba - lle - - -
long to the joy - ful

Zuniga.

f
Des o - ran - ges,
Bringsome or - an - ges,

ros!
tes!
ros!
sound!

ros!
tes!
ros!
sound!

*leggero.**p*

vi - te!
quick!

2nd Sopranos (to Frasquita and Mercedes.)

mf En - voi - ci, Pre - nez, pre - nez, Mes - de - moi - sel - les.
De la vi - gueur, de la vi - gueur et de la gra - ce.
Here you are! take mine, take mine, dear Se - ño - ri - ta!
Now beauty reigns, now beau - ty reigns, and charming grace,

A girl (to Zuniga, who pays her.)

All (to Zuniga.)

mf Mer - ci, mon of - fi - cier, mer - ci! Cel - les -
Se - ño - ras et Ca - bal - le - ros, A - près, vous cé -
Se - ñor, I thank you kindly, Se - ñor. But Se -
Se - ño - ras and Ca - ba - lle - ros, But soon they sur -

ci, Se - ñor, sont plus bel - les! Des é - ven-tails pour s'é-ven - ter! —
 de-rez la pla-ceaux to - ré - ros! Dan-seu-ses et dan-seurs tournez —
 ñor! these oth-ers are sweeter! Who wants a fan to raise the wind? —
 render the place To to - re - ros! Light-ly and swift-ly whirl - ing —

cresc.

f. p.

II. *f.* Des o - ran - ges pour gri - gnot - ter! Le pro - gramme a -
 Aux joy - eux bruit du tam - bou - rin, joy - eux bruit
 Or - an - ges, sweet and ten - der - skinn'd! Here's the pro - gram,
 To the din of gay tam - bo - rines, to the din of

f. p. *p.* *f.* *p.*

vec les dé-tails! De l'eau!
 du tam-bou-rin! dansez!
 all a - bout the show! Wa - ter!
 gay tam-bou-rines. swing there,

II. *f.*

I. f.

Du vin!
 Au bruit!
 Good wine!
 Swing here,

Des ci - ga - ret - tes!
 des cas - la - gnet - tes.
 Who'll buy ci - gar - ros?
 sweet flower - ets.

cresc.

f. p.

Zuniga.

Ho - là! des é - ven - tails!
 Hal - loh! bring me some fans! —

A - près — vous cé - de - rez la pla - ce
 But soon — you'll sur - ren - der the place —

f. p. *f. p.*

A Gypsy (to Zuniga, who repulses him.)

f
A deux cuartos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly dancing,

f
Vou-lez - vous aus - si des lor - gnet - tes?
Au cor - té - ge des to - ré - ros.
Will you take a pair of glass - es?
To the train of bold to - re - - ros.

f p cresc. f

I. & II. *f ff*

A deux cuartos! Dansez, dan-sez, For two cuartos! deft-ly twirling,	A deux cuartos! Dansez, dan-sez, For two cuartos! Gai-ly dancing,	A deux cuartos! Dansez, dan-sez, For two cuartos! deft-ly twirling,	Voy - ez! à Dan-sez jeu - nes gar-çons, Here you are, Mer-ri - ly	deux cuar-tos! nes gar-çons, two cuar-tos! dance a - round,
I. & II.	A deux cuartos! Dansez, dan-sez, For two cuartos! Gai-ly dancing,	A deux cuartos! Dansez, dan-sez, For two cuartos! deft-ly twirling,	Voy - ez! à Dan-sez jeu - nes gar-çons, Here you are, Mer-ri - ly	deux cuar-tos! nes gar-çons, two cuar-tos! dance a - round,
	I. & II.		<i>ff</i>	

ff

1. *ful*

Se - ño - ras Oui, dan - sez Se - ño - ras Tripping a -	et Ca - bal - jeu - nes - fil - and Ca - ba - long to - the	le - let - lle - joy -	- - - ful
Se - ño - ras Oui, dan - sez Se - ño - ras Tripping a -	et Ca - bal - jeu - nes - fil - and Ca - ba - long to - the	le - let - lle - joy -	- - - ful

1.

2. *ff*

ros!
tes!
ros!
sound!

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly danc-ing,

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
deft-ly twirl-ing,

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Lightly whirl-ing,

ros!
tes!
ros!
sound!

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly danc-ing,

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
deft-ly twirl-ing,

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Lightly whirl-ing,

2. *ff*

sempre ff

Voy - ez! voy - ez!
Tour - nez, tour - nez.
Look there, look there!
whirl - ing a - round!

Voy - ez! voy - ez!
Tour - nez, tour - nez.
Look there, look there!
whirl - ing a - round!

Nº 26. March and Chorus.

Allegro giocoso.

Frasquita.

Mercedes.

Carmen.

Escamillo.

Sopranos.
(Children.)Sopranos I.
(Women.)

Sopranos II.

Tenors.

Basses.

Allegro giocoso. (♩ = 116.)

Piano.

CHILDREN. (entering) *f*

Les voi-ci! les voi-ci!
Here they come! here they come!

a *po*



Voi - ci la qua - dril - - - le!
Here comes the cua - dri - - - lla!

co - a - po - co

SOPRANOS. II. *f* ALL. *f*

Les voi - ci! oui, les voi -
Here they come! Yes, here they

TENORS. *f*

Les voi - ci! oui, les voi -
Here they come! Yes, here they

BASSES. *f*

Les voi - ci!
Here they come!



cre - - - - - scen



ci! - - - - -
are! - - - - -

Voi - ci la qua dril - - - -
Here comes the cua dri - - - -

ci! - - - - -
are! - - - - -

Voi - ci la qua dril - - - -
Here comes the cua dri - - - -



do - - - - - mol - - - - - to

le!
la! *)

le!
la!

f *cre - - scen - - do*

ff
 Les voi - ci! voi - ci la qua-dril - le, La qua-dril - le des To-ré-ros!
 Here they are! here comes the cua-dri - lla, The cua-dri - lla of To-re-ros!

ff
 Les voi - ci! voi - ci la qua-dril - le, La qua-dril - le des To-ré-ros!
 Here they are! here comes the cua-dri - lla, The cua-dri - lla of To-re-ros!

ff
 Les voi - ci! voi - ci la qua-dril - le, La qua-dril - le des To-ré-ros!
 Here they are! here comes the cua-dri - lla, The cua-dri - lla of To-re-ros!

ff

ff

*) A *cuadrilla*, at a Spanish festival, is a group of performers distinguished from the rest by colors, insignia, or uniforms.

Sur les lan - ces, le so - leil bril - le! En l'air, en l'air, en l'air, en
On their lanc - es the sunshine glances! Hats up! hats up! hats up! Hur-

I. ALL.

Sur les lan - ces, le so - leil bril - le! En l'air, en l'air, en l'air, en
On their lanc - es the sunshine glances! Hats up! hats up! hats up! Hur-

Sur les lan - ces, le so - leil bril - le! En l'air, en l'air, en
On their lanc - es the sunshine glances! Hats up! hats up! Hur-

En
Hur-

l'air to-ques et som - bre-ros! Les voi - ci! voi - ci la qua-dril-le,
rah for the men of Se-vil - la! Here they are! here comes the cua-dri - lla!

l'air to-ques et som - bre-ros! Les voi - ci! ' voi - ci la qua-dril-le,
rah for the men of Se-vil - la! Here they are! here comes the cua-dri - lla!

l'air to-ques et som - bre-ros! Les voi - ci! voi - ci la qua-dril-le,
rah for the men of Se-vil - la! Here they are! here comes the cua-dri - lla!

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci! les voi-ci!
The cua-dri-lla of To-re-ros! Here they are! here they are!

Les voi-ci! les voi-ci! les voi-ci!
Here they are! here they are! here they are!

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci! les voi-ci!
The cua-dri-lla of To-re-ros! Here they are! here they are!

(The procession begins. — The words of the chorus indicate the stage-arrangement.)

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci! les voi-ci!
The cua-dri-lla of To-re-ros! Here they are! here they are!

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci! les voi-ci!
The cua-dri-lla of To-re-ros! Here they are! here they are!

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci! les voi-ci!
The cua-dri-lla of To-re-ros! Here they are! here they are!

CHILDREN.

ben ritmato.

Voi-ci, dé - bou-chant sur la pla - ce, Voi-ci d'a - bord, marchant au pas,--
Here he comes a - long at a foot-pace, Slow-ly march-ing o - ver the place,--

Voi - ci d'a-bord, marchant au pas, L'al - gua - zil à vi - lai-ne - fa-ce.
March-ing slow-ly o - ver the place, The Al - gua-cil with his ug - ly - snout.

ff
À bas! à bas! à bas! à bas!
Clear out! clear out! clear out! clear out!

SOPRANOS.
TENORS.
BASSES.
ff
À bas l'Al-gua - zil! à bas!
Off with the Al-gua - cil! clear out!

f

And.

TENORS.

BASSES.

Et puis sa - lu - ons au pas -
Now we'll give a cheer for the

sa - - - ge, Sa - lu - ons les har - dis Chu -
col - - or, Give a cheer for the brave chu -

los! Bra - vo! vi - va!
los! Bra - vo! vi - va!

gloire au cou-ra-ge! Voi-ci les har-dis Chu-
glo-ry to val-or! Here they are, the brave chu-

SOPRANOS. *f*

Voy-ez, les Ban-de-ril-le-ros, Voy-ez quel
See there! the Ban-de-ri-lle-ros, See what a

los!
los!

p

CHILDREN.

Voy-ez!
See there!

air de crâ-ne-ri-e! Voy-ez! quels
jaunty, gal-lant bear-ing! See there! what

Voy-ez!
See there!

p

f Voy - ez! See there! *ff* Voi - ci les Here are the

cre - - scen - - do - *ff* e De leur cos - tu - me de com - bat! Voi - ci les
ing Up - on their cos - tumes for the fight! Here are the

ff ez! there! Voi - ci les Here are the

cre - - scen - - do - mol -

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

ff

p

p

p

CHILDREN.

Une au-tre qua-dril-le s'a - vance!
SOPRANOS. An - oth-er cua-dri-lla ad - vances!

p

CHILDREN. *f*

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

SOPRANOS. *f*

vance!
vances!

TENORS. *f*

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

BASSES. *f*

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

SOPRS. I. *cresc.*

Comme ils sont
A splen-did

cresc.

Comme ils sont
A splen-did

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

ff *dim.* *p*

Ah! comme ils sont beaux!
Ah! a splen - did rank!

SOPRS. I. *ff* *mf*

I. beaux!
rank!

Comme ils vont du fer de leur
You will see, with those point - ed

SOPRS. II. *ff* *dim.* *mf*

Ah! comme ils sont beaux!
Ah! a splen - did rank!

beaux!
rank!

Comme ils vont du fer de leur
You will see, with those point - ed

BASSES. *ff* *dim.* *p*

dors! Comme ils sont beaux!
dors! a splen - did rank!

cresc. *f* *dim.*

mf

Ah! voy - ez, comme ils sont beaux!
 Ah! see there! a splen - did rank!

cresc.

lan - ce, Har - ce - ler le flanc des tau -
 lanc - es, How they gall the bull on the

Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau -
 You'll see them with those point-ed lanc - es, How they gall the bull on the

cresc.

lan - ce, Har - ce - ler le flanc des tau -
 lanc - es, How they gall the bull on the

Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau -
 You'll see them, with those point-ed lanc - es, How they gall the bull on the

p cresc.

reaux!
 flank!

reaux!
 flank!

reaux!
 flank!

reaux!
 flank!

L'E - spa - -
 Th'E - spa - -

f p meno p

CHILDREN.

SOPRANOS I. II.

II. *f* L'E - spa - - - da!
Th'E - spa - - - da!

TENORS.

L'E - spa - - - da!
Th'E - spa - - - da!

BASSES.

da!
da!

cre

(Escamillo enters; beside him Carmen, radiant with delight, and brilliantly dressed.)

f 3 Es - ca - mil - - - - lo!
E - sca - mil - - - - - lo!

spa - - - da!
spa - - - da!

II. *f* Es - ca -
E - sca -

f 3 Es - ca - mil - lo!
E - sca - mil - lo!

- scen - - - do - - - mol - -

ff

Es-ca - mil - - - - lo!
E-sca - mil - - - - lo!

ALL. ff

Es-ca mil - - - - lo!
E-sca mil - - - - lo!

f *3* *ff* *3*

Es-ca - mil-lo! Es-ca mil - - - - lo!
E-sca - mil-lo! E-sca mil - - - - lo!

ff *3*

Es-ca - mil - - - - lo!
E-sca - mil - - - - lo!

f *3 cresc.* *3* *3*

Q. a. * *Q. a.* *

ben ritmato

ff

C'est l'E - spa - da, la fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the cleve - er blade - Who comes at

ff

C'est l'E - spa - da, la fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the cleve - er blade - Who comes at

ff

C'est l'E - spa - da, la fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the cleve - er blade - Who comes at

ff

ben ritmato

ff

Q. a. *

vient ter - mi - ner tout, Qui pa - raît à la fin du
last to end the show, When the game to the end is

vient ter - mi - ner tout, Qui pa - raît a la fin du
last to end the show, When the game to the end is

vient ter - mi - ner tout, Qui pa - raît à la fin du
last to end the show, When the game to the end is

dra - me Et qui frap - pe le der - nier coup!
play'd, And de - liv - ers the fi - nal blow!

dra - me Et qui frap - pe le der - nier coup!
play'd, And de - liv - ers the fi - nal blow!

dra - me Et qui frap - pe le der - nier coup!
play'd, And de - liv - ers the fi - nal blow!

Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
 Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!

Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
 Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!

Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
 Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!

ff

bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua-dril - le
 bra - vo! Here they are! Here comes the cua-dri-lla, The cua - dri - lla

ff

bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua-dril - le
 bra - vo! Here they are! Here comes the cua-dri-lla, The cua - dri - lla

ff

bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua-dril - le
 bra - vo! Here they are! Here comes the cua-dri-lla, The cua - dri - lla

ff

des To-ré-ros! Sur les lan-ces, le so-leil bril-le! En l'air, en
of To-re-ros! On their lanc-es the sunshine glanc-es! Hats up! hats

des To-ré-ros! Sur les lan-ces, le so-leil bril-le! En l'air, en
of To-re-ros! On their lanc-es the sunshine glanc-es! Hats up! hats

des To-ré-ros! Sur les lan-ces, le so-leil bril-le! En
of To-re-ros! On their lanc-es the sunshine glanc-es! Hats

tr

l'air, en l'air, en l'air to-ques et som-bre-ros! Les voi-ci! voi-
up! hats up! hur-rah for the men of Se-vil-la! Here they are! here

ALL.

l'air, en l'air, en l'air to-ques et som-bre-ros! Les voi-ci! voi-
up! hats up! hur-rah for the men of Se-vil-la! Here they are! here

l'air, en l'air, en l'air to-ques et som-bre-ros! Les voi-ci! voi-
up! hats up! hur-rah for the men of Se-vil-la! Here they are! here

En l'air,
Hur-rah!

tr

sempre ff *3*

ci la qua-dril-le, La qua-dril-le des To-ré-ros! Vive Es-ca-
comes the cua-dri-lla, The cua-dri-lla of To-re-ros! Viva E-sca-

ci la qua-dril-le, La qua-dril-le des To-ré-ros!
comes the cua-dri-lla, The cua-dri-lla of To-re-ros!

ci la qua-dril-le, La qua-dril-le des To-ré-ros!
comes the cua-dri-lla, The cua-dri-lla of To-re-ros!

f

p

fff

mil - - - - - lo! Ah!
mil - - - - - lo! Ah!

fff

Ah!
Ah!

sempre ff *3* *fff*

Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Ah!

sempre ff *3* *fff*

Vive Es-ca - mil - - - - lo! Ah!
Viva E-sca - mil - - - - lo! Ah!

cresc. *molto* *ff*

Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!
 Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!

Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!
 Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!

Vive Es-ca - mil - lo! Bra - vo!
 Viva E-sca - mil - lo! Bra - vo!

Bra - vo! Vi - va! bra - vo! bra - - -
 Bra - vo! Vi - va! bra - vo! bra - - -

Bra - vo! Vi - va! bra - vo! bra - - -
 Bra - vo! Vi - va! bra - vo! bra - - -

Vi - va! bra - vo! bra - - -
 Vi - va! bra - vo! bra - - -

vo!
vo!

vo!
vo!

vo!
vo!

Escamillo (to Carmen.)

Andantino, quasi allegretto. (♩ = 104.)

p espress.

Si tu m'ai - mes, Car -
If you love me, Car -

dim. *p*

men, — si tu m'ai - mes, Car - men, — tu pour -
men, — if you love me, Car - men, — Then in -

ras, tout à l'heu - re, Ê - tre fiè - re de
deed, at this mo - ment, you may be proud of

moi! — Si tu m'ai — — mes, — si tu m'ai —
me! — If you love — — me, — if you love —

(breve) *p*

(breve) *pp*

Carmen. *p espress.*

Ah! je t'aime, Es - ca - mil - lo, je t'aime et que je
Ah! I do, E - sca - mil - lo, May I die now, in

mes! —
me! —

(breve) *pp*

meu - re, Si — j'ai ja - mais ai - mé quel - qu'un au - tant que
tor - ment, If — I have ev - er lov'd as I love you, my

(breve) *pp*

toi! — Ah! je t'ai — — me — Oui, je t'ai — —
own! — Ah! I love you, — yes, I love — —

Escamillo.

Ah! je tai — — me — Oui, je tai — —
Ah! I love you, yes, I love — —

(breve) *pp*

(breve)

Moderato.

me!
you!

me!
you!

BASSES. *ff*

(♩ = 100.) Pla - ce! pla - ce! place au seigneur Al - ca - de!
Moderato. Room there! Room there! Room for his Grace, th'Al - cal - de!

f

(The Alcalde appears at back, accompanied by guards; he enters the amphitheatre, followed by the cua-

pp

And. *

And. *

Frasquita.

sotto voce.

drilla, the crowd, etc.)

Car - men, un bon con - seil
Car - men, take my ad - vice,

And. *

And. *

Carmen.

ne res - te pas i - ci.
and go a - way from here.

Et pour - quoi, - s'il te
And why, - if you

And. *

Mercedes.
sotto voce.

Carmen.

Mercedes.

plait? Il est là! Qui donc? Lui! Don Jo-
please? He is here! What he? See! Don Jo-

sé! dans la foule il se ca-che, re-gar-de.
sé! in the crowd he is hid-ing, look there!—

Carmen. Frasquita.
Oui, je le vois. Prends gar - de!
Yes, there he is. Be - ware!—

Carmen.
Je ne suis pas femme à trem-bler de-vant lui. Je l'at -
I am not the wom-an to fear such as he. I shall

Mercedes.

tends, et je vais lui par - ler. Car-
wait, I shall speak with him here. Car-

Carmen. 3

men, crois - moi, prends gar - de! Je ne crains
men, be warned: Be - ware! Why should I

Frasquita.

rien! Prends gar - de!
care? Be - ware!

a po - co a po -

co cre - scen - do ed ac - ce - le - ran - do fi - no al

Tempo I. Allegro. (♩ = 116.)

(The crowd has entered the amphitheatre; Frasquita and Mercedes also go in. Carmen and

First system of piano accompaniment. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a rapid sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking and a *dim.* (diminuendo) instruction.

Don José are left alone.)

Second system of piano accompaniment. The right hand continues with the sixteenth-note pattern. Dynamics include *mf* (mezzo-forte), *dim.*, and *p* (piano).

Third system of piano accompaniment. The right hand has a brief rest followed by a return to the sixteenth-note pattern. Dynamics include *dim.* and *pp* (pianissimo).

Fourth system of piano accompaniment. The right hand features a melodic line with some grace notes. The left hand has a more active bass line. Dynamics include *mf* and *f*.

Fifth system of piano accompaniment. The right hand has a melodic line with grace notes. The left hand has a more active bass line. Dynamics include *p*, *mf*, and *f*.

attacca.

Nº 27. Duet and final Chorus.

Recit. (shortly) (not slowly)

Carmen. *mf* C'est toi! L'on m'a - vai - a - ver -
You here? *p* Some friends just came to

Don José. C'est moi!
I'm here!

Sopranos I. II. *Chorus*
behind the scenes.

Tenors.

Basses.

Piano. Recit. *ff*

ti - e Que tu n'é - tais pas loin, que tu de - vais ve -
tell me That you were near at hand, that you would come to -

Moderato. (♩ = 96.)

nir; L'on m'a-vait mê-me dit de crain - dre pour ma vi - e;
day; And they wanted me to be - lieve you mean to kill me!

Mais je suis brave — et n'ai pas vou-lu fuir. Je ne me-na-ce
But I am brave,— and will not run a-way. I do not threaten

p

pas — j'im-plo-re, je sup-pli-e! No-tre pas-sé, Car-
you, I beg you, I en-treat you! I will for-get, Car-

p

f

p

cresc. men,— no-tre pas-sé,— je l'ou-bli-e! Oui,— nous al-lonstous
men,— all that has pass'd since I met you! Yes,— let us go to-

pp

f

p

deux — Com-men-cer une au-tre vi-e, Loin d'i-
geth-er, Far from here, with one an-oth-er To be-

pp

p

Carmen.

mf

Tu deman-des l'im-pos-si-ble! Carmen jamais n'a men-
What you ask can not be granted! Carmen nev-er tells a

ci — sous d'autres cieux!
gin— our life a-gain!

p

p

ti; Son à - me reste in - fle - xi - ble; Entre elle et
lie! Her will has nev - er re - lent - ed: Be - tween us

(Don José starts) *mf*
toi tout est fi - ni. Ja - mais je n'ai men - ti; En - tre
two, all is gone by! I nev - er tell a lie: For us

Don José. *p espress.*
nous, tout est fi - ni. Car - men, il est temps en -
two, all is gone by! Car - men, let me try to

co - re, Oui, il est temps en - co - re Ô
move you, Yes, let me try to move you, Oh,

(passionately)
ma Carmen, laisse-moi Te sau-ver, toi que j'a - do - re. Ah!
my Carmen, I try To save you still, for still I love you. Ah!

sf

lais - se - moi — te sau - ver Et me sau - ver a - vec
 Let me still — try to save you, Save you, and my - self as

meno p *dim.* *p*

*Ad. * Ad. * Ad. **

Un poco animato.

Carmen.

Non! je sais bien que c'est l'heu - - - re, Je sais
 No! well I know you will kill me, Well I

toi!
 well!

Un poco animato. (♩ = 112.)

pp

bien — que tu me tue - ras;
 know — the moment is nigh.

poco cresc.

ff

Mais que je vive ou que je meu - re, Non, — non! —
 But if I live, or if I die, No! — no! —

ff

rit. ♩ Tempo I.

non, je ne te cè - de - rai pas!
no! I'll nev - er yield - to your will!

Don José.

Car - men! il est temps en -
Car - men! let me try to

colla voce Tempo I. (♩ = 96.)

pp

p

Pour-quoi t'oc-cu - per en - co - re D'un
What val - ue can that have for you, A

co - re, Oui, — il est temps en - co - re, Ô
move you, Oh, — let me try to move you, Oh,

♩ *

p

cœur qui n'est plus à toi! —
heart that is yours no more? —

ma Carmen, laisse - moi Te sau-ver, toi que j'a - do - re! Ah!
my Carmen, I try to save you still, for still I love you! Ah!

sf *p* *dim.*

♩ *

dim. *poco stringendo*

Non, ce cœur n'est plus à toi.
No, this heart is yours no more!

f. *poco stringendo*

lais - se - moi — te sau - ver — Et me sau - ver a - vec
let me still — try to save you, Save you, and my-self as

meno p. *dim.* *p poco stringendo*

*ℳ. * ℳ. * ℳ. **

p cresc. *f*

En vain tu dis: — "Je t'a - dore!" Tu n'ob-tien - dras
In vain you say: — "I a - dore you!" I am deaf, how-

cresc. *f*

toi, Ô ma Car - men, il est temps en - co - re, Ah! laisse -
well, Oh, my Car - men, let me try to save you, Ah! let me

poco cresc.

dim. *cresc.* *ral -*

rien, non, rien de moi, Ah! c'est en vain. —
e'er you may im-plore, Ah! 'tis in vain. —

dim. *cresc.* *f* *dim.* *rall.*

moi Te sau - ver, Carmen, Ah! laisse - moi te sau -
still try to save you, Carmen, Ah! let me still try to

dim. *p* *ral -*

- *len* - *tan* - *do* *a tempo*

p tu n'ob-tien-dras rien, — rien de moi! —
I am deaf, how - e'er — you im - plore! —

p ver, toi que j'a-do - re! Et me sau-ver a - vec toi! —
save, for still I love you! Save you, and my - self as well! —

a tempo

p *len* - *f* *tan* - *p* *do* *pp* *pp*

Don José. (anxiously) *pp*

Tu ne m'ai-mes donc plus?
Then you love me no more?

cresc. ff dim.

ff (despairingly) *mf* (tranquilly) **Carmen.**

Tu ne m'ai-mes donc plus! Non, — je ne t'ai-me
Then you love me no more! No! — I love you no

p *ff*

Allegro moderato. (♩ = 108.) **Don José.** *mf*

plus. — Mais moi, Carmen, je t'aime en-
more. — But I, Carmen, let me im-

f *3* di - mi - nu - en *3* do *3* molto *p*

co - - re, Car - men, hé - las! moi, je t'a -
 plo - - - - - re, Car - men, a - las! I still a -

Carmen. *mf* A quoi bon tout ce-la? que de mots
 But what good will that do? My heart you'll

A quoi bon tout ce-la? que de mots super-flus!
 What good will all that do? My heart you'll never move!

do - - re!
 dore - - - you!

Car -
Car -

men, je t'ai-me, je t'a - do - - re! Eh bien! - - s'il le faut,
 men, I love you, I a - dore - - you! Oh hear! - - To please you

pour te plai-re, Je res-te - rai bandit, - - tout ce que
 I will vow To join the band a-gain, - - do all that

tu vou - dras — Tout! tu m'en - tends, tout, tu m'en -
 you de - sire; All! do you hear? all! do you

f *p* *f* *mf*

tends, tout! Mais ne me quit-te pas, Ô
 hear? all! But ah! then love me still, Car -

f *cresc.* *ff* *mf* *cresc.* *ff* *f*

ma Car - men, Ah! sou - viens - toi, sou - viens - toi
 men, my love! Ah! but re - call, re - call that

du pas - sé! Nous nous aimions, na - guè - re!
 time a - gain! We lov'd so fond - ly then!

cresc.

(with desperation)

Ah! ne me quit - te pas, Car - men, ah! ne me quit - te
 Do not for - sake me now, Car - men, do not for - sake me

ff

Carmen.

ff

pas! Ja-mais Car-men ne cè-de-ra! —
now! Ne'er will Car-men weakly com- ply! —

ff

Li-bre elle est née et li-bre el-le mour-
Free she was born, and free will she

(Hearing the cries of the crowd in the amphitheatre, applauding Escamillo, Carmen makes a gesture of delight. — Don José keeps his eyes fixed on her. — At the end of the chorus, Carmen attempts to enter the amphitheatre; but Don José steps in front of her.)

Allegro giocoso.

ra!
die!

SOPRANOS.

ff

Vi-va! vi-va! la course est bel-le! Vi-va! sur le sa-ble sanglant,
Vi-va! vi-va! Glo-ri-ous scene! Ah! Vi-va! On the red a-re-na

TENORS.

ff

Vi-va! vi-va! la course est bel-le! Vi-va! sur le sa-ble sanglant,
Vi-va! vi-va! Glo-ri-ous scene! Ah! Vi-va! On the red a-re-na

BASSES.

Allegro giocoso. (♩ = 116.)

ff (Fanfare behind the scenes.)

Le taureau, le taureau s'é-lan-ce! Voy-ez, voy-ez, voy-ez, voy-ez,
How the bull, the bull mad-ly rush-es! See there! see there! see there! see

Le taureau, le taureau s'é-lan-ce! Voy-ez, voy-ez, voy-ez,
How the bull, the bull mad-ly rush-es! See there! see there! see

Voy-
See

ez!— Le tau- reau qu'on harcèle En bon-dis-sant s'é lan-ce, Voy-ez!
there! Gall'd by man-y a dart, A cross the ring he rush-es! See there!

ez! Le tau- reau qu'on harcèle En bon-dis-sant s'é lan-ce, Voy-ez!
there! Gall'd by man-y a dart, A cross the ring he rush-es! See there!

Frap-pé jus-te, juste en plein cœur! Voy-ez!
Strick-en fair, yes, fair in the heart! See there!

Frap-pé jus-te, juste en plein cœur! Voy-ez, voy-ez!
Strick-en fair, yes, fair in the heart! See there! see there!

Voy-ez, voy-ez, voy-ez!
See there! see there! see there!

fff *Allegro fuocoso.*

Vic-toi - - - re!
Vic-to - - - ria!

fff

Vic-toi - - - re!
Vic-to - - - ria!

fff *Allegro fuocoso. (♩ = 138.)*

pp (Orchestra) *pp*

pp

Carmen.

f 3

Laisse-moi!
Let me go!

Don José. *f* 3

Où vas-tu?
Whither now?

Cet homme qu'on ac-
How they applaud the

f 3

Laisse-moi! laisse-moi!
Let me go! let me go!

clame, C'est ton nouvel a-mant!
winner! Your lov-er of to-day!

Sur mon â-me,
By my hon-or,

Tu ne pas-se-ras pas, Car-men, - c'est moi que tu sui-
 You shall not go in here, Car-men, - With me you are to

a poco *a poco*

Carmen.

Laisse-moi, Don Jo - sé, je ne te suivrai pas.
 Let me go, Don Jo - sé, I will not fol-low you! *ff*

vas! Tu vas le re-trou-
 go! You hope to meet him

cresc.

ff

Je l'ai - me!
 I love him!

(furiously.)
 ver, dis - tu l'ai - mes donc? —
 there! Say, You love him, then?

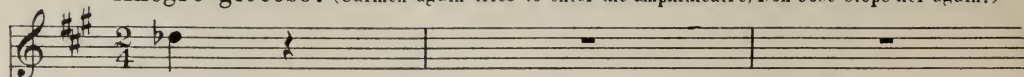
molto *ff*

Molto moderato. (♩ = 84)

Je l'aime et de-vant la mort mê-me Je ré-pè-te - rai que je l'ai -
 I'd say, and were it my last breath, In the face of death, that I love

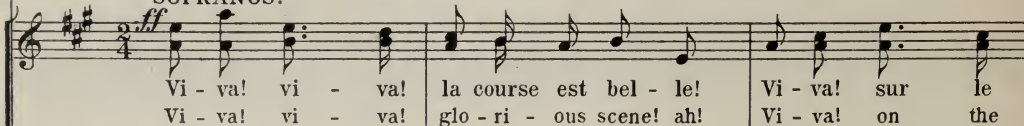
f

Allegro giocoso. (Carmen again tries to enter the amphitheatre, Don José stops her again.)

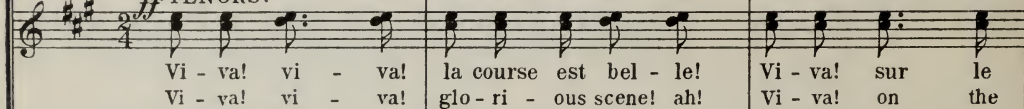


me!
him!

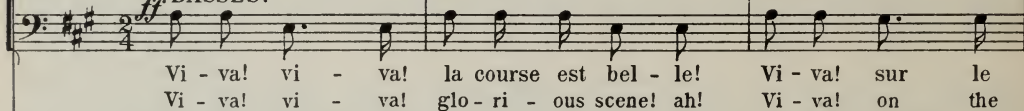
SOPRANOS.



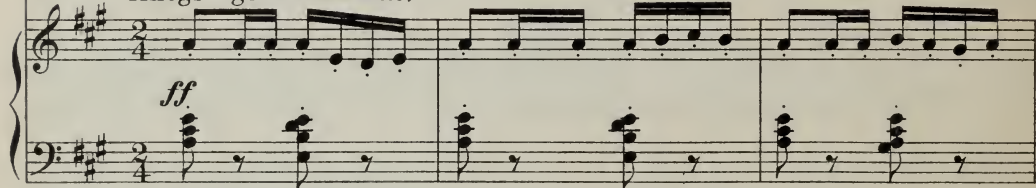
TENORS.



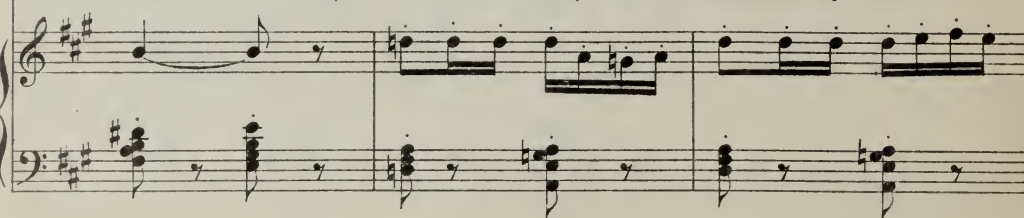
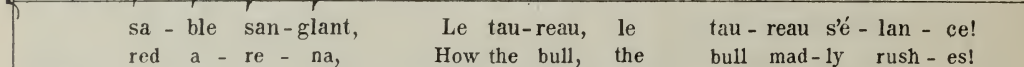
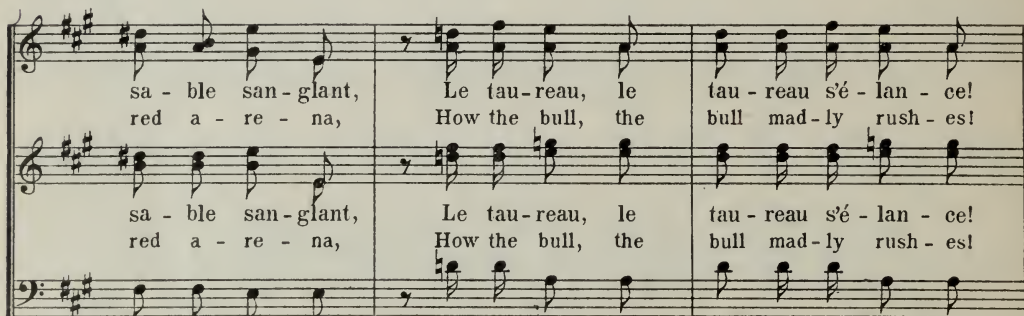
BASSES.



Allegro giocoso. (♩ = 116)



(Fanfare behind the scenes.)



I. ALL.

Voy- ez, voy- ez, voy- ez, voy- ez! Le tau -
See there! see there! see there! see there! Gall'd by

Voy- ez, voy- ez, voy- ez, voy- ez! Le tau -
See there! see there! see there! see there! Gall'd by

Voy- ez! Le tau -
See there! Gall'd by

reau qu'on harcèle En bon - dis - sant s'é - lan - ce, voy-ez!
man - y a dart, A - cross the ring he rush-es, see there!

reau qu'on harcèle En bon - dis - sant s'é - lan - ce, voy-ez!
man - y a dart, A - cross the ring he rush-es, see there!

reau qu'on harcèle En bon - dis - sant s'é - lan - ce, voy-ez!
man - y a dart, A - cross the ring he rush-es, see there!

Moderato. (♩ = 84) Don José. (violently.)

Ain-si, le sa - lut de mon â-me Je l'aurai per-du pour que
And so, I am sold to per-di-tion, Have barter'd my soul, so that

(Orchestra) *ff* *colla voce*

a tempo. *Recit.*

toi, — you — Pour que tu t'en ail - les, in - fâ - me, En - tre ses
Can hold me in wan - ton de - ri - sion In the em -

ff a tempo *colla voce.* -

ff *ff*

Ca. **fp*

a tempo. ($\text{♩} = 104$) *un poco animato.*

bras ri - re de moi! — Non, parle sang, tu n'i - ras pas! Car - men,
brac - es — of my foe! — No, on my life, It shall not be! Car - men,

ff a tempo *ff*

Ca. **fp* *Ca.* ***

Carmen.

ff

Non, non, ja - mais!
No, no, I say!

C'est moi que tu sui - vras! Je suis las de te me - na -
you are go - ing with me! No more threats, I am tired of

pp *cresc.*

fp

(angrily.) *L'istesso tempo.*

Eh bien! — frap - pe - moi donc, — ou lais - se - moi pas -
Then come! — Strike me at once, — or let me go to

cer! — them! —

L'istesso tempo.

ff

Ca. ***

Allegro.

Don José. (madly.)

ser.
him!Pour la derniè-re
For the very last

SOPRANOS.

ff

Vic - toi - - - re!

Vic - to - - - ria!

TENORS.

ff

Vic - toi - - - re!

Vic - to - - - ria!

BASSES.

ff

Vic - toi - - - re!

Vic - to - - - ria!

Allegro. (♩ = 126)

ff (Fanfare behind the scenes.)(Orchestra.) *colla voce.*

Ca.

ff(tearing a ring from her
finger and throwing it away.)

Carmen.

fois, démon, Veux-tu me sui-vre? Non, non!
time, you fiend, Will you be bent?— I? bend?Cet-te bague, autre -
Here's the ring that you*ff**fff*

Allegro moderato.

Don José.

(rushing towards Carmen.)

fois, tu me l'a-vas don-né - e, Tiens!
bought, the one that has your name on! So!Eh bien! dam-né - e!
You will, you de-mon!

(♩ = 104)

ff *a tempo.* *colla voce.**ff* (Fanfare behind
the scenes.)

(Carmen attempts to escape, but Don José catches up with her at the entrance of the amphitheatre; he stabs her; she falls, and dies.)

SOPRANOS.

To - ré - a - dor, en gar - de! To - ré - a - dor!
To - re - a - dor, make read - y, To - re - a - dor!

TENORS.

To - ré - a - dor, en
To - re - a - dor, make

gar - de!
read - y,

To - ré - a - dor!
To - re - a - dor!

BASSES.

(Orchestra.) *espress.*

(Don José, distracted, falls on his knees beside her.)

To - ré - a - dor! Et son - ge bien, oui songe en combat - tant,
To - re - a - dor! And think on her, on her who all can see,
To - ré - a - dor! Et son - ge bien, oui songe en combat - tant,
To - re - a - dor! And think on her, on her who all can see,

Qu'un œil noir te re - gar - de, Et que l'a-mour t'at-tend,
On a dark - eyed la - dy, And that love waits for thee,
Qu'un œil noir te re - gar - de, Et que l'a-mour t'at-tend,
On a dark - eyed la - dy, And that love waits for thee,

(The crowd reënters the stage.)

Andante moderato.

To-ré-a-dor, — l'a-mour t'at-tend! —
 To-re-a-dor, — love waits for thee! —
 To-ré-a-dor, — l'a-mour t'at-tend! —
 To-re-a-dor, — love waits for thee! —

Andante moderato. (♩ = 76)

Don José.

Vous pou-vez m'ar-rê-ter. — C'est moi qui l'ai tu-
 Do with me what you will. 'Twas I — who struck her

é-e! Ah! Car-men! — ma Car-men — a-do-
 down, — Ah, Car-men, — my Car-men! — thou art

(Curtain.)

ré-e!
 gone! —

